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 DEVOTED TO THE CULTIVATION OF
 ART IN THE HOUSEHOLD

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"SARAH BERNHARDT."

A PORTRAIT PLAQUE, DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON, OF NEW YORK.

(SEE PAGE 110.)

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THE FEUARDENT-CESNOLA CONTROVERSY.

THE following communication reached us too late last month for publication in the current number of the magazine:

Editor of *The Art Amateur*:

SIR: During my absence from New York an article appeared in the August number of your paper, in which specific charges are made against me by a Mr. Feuardent, a dealer in antiquities in this city, to the effect that certain sculptures of the Cesnola collection belonging to this institution have been tampered with, and that others have been unintelligently restored. These charges I declare maliciously made, and absolutely without foundation in fact. The Trustees of the Museum, with but few exceptions, are still in Europe or out of town; but as soon as they return to New York, and can meet for the transaction of business they will certainly cause a most thorough investigation of these charges to be made, as due not only to me, but to themselves, to the members of the corporation they represent, and to the public. Their standing in this community is such that, when the result of their investigation is made public, it will, I hope, put an end to such attacks, whether made from ignorance, from malice, or from interested motives. I am, sir, your obedient servant,

L. P. DI CESNOLA,

Director of the Metropolitan Museum of Art.
NEW YORK, Aug. 26, 1880.

We can only express again the hope that the proposed investigation will be thorough and searching. The public will be satisfied with nothing else.

In the meanwhile, Mr. Feuardent continues to add to the evidence he is accumulating in support of his charges. On page 94 we present two drawings of a stone statuette found some years ago in Cyprus, which would seem to have an interesting bearing on the subject at issue, and give with them two drawings from the same points of view of the statuette of the Cesnola collection, numbered 157 in the Museum Catalogue, which has called forth the controversy. This new statuette has been lent to Mr. Feuardent by a private collector of antiquities, and is now on exhibition at his rooms. It is evidently of the early Græco-Cypriote style, and apparently represents the same divinity as the one which General di Cesnola is charged with having tampered with. While the one figure holds a mirror, which Mr. Feuardent declares does not belong to it at all, the other, as will be seen by our illustration, bears no trace of having ever held in the left hand anything else but the folds of the dress. The height of the Feuardent statuette being thirteen inches, while the Cesnola statuette is only eight and a half inches high, one might reasonably expect to find the emblems and attributes clearer in the larger one. In showing us the one he has, Mr. Feuardent said:

"I think you will find that an examination of this statuette will carry conviction with it, and that the modern origin of the mirror placed upon the other one will be more fully demonstrated by a comparison of the two figures than by any amount of talking and writing. You will see that this statuette has been honestly kept in the condition in which it was found, and that its antiquity cannot be questioned. The style of work upon it shows clearly that it belongs to the same early period as that of the Cesnola collection, and the study of the pose, movement, and lines will leave no doubt that it is meant for the same mythical figure. It has a great importance for me, for it comes to certify the statement I made in *THE ART AMATEUR* of August last: 'I can state most positively that the side of the statuette, where to-day a mirror is found, was left unworked. This is generally the case in antiquities, where such parts are left unfinished as are not in view.' To this statement of mine, the repairer of the museum replied in *The Tribune*, August 8th: 'The removal of the crust, which Mr. Feuardent calls "rough work," revealed the mirror and also showed that the whole statuette was finished, though, excepting the mirror, generally devoid of decoration or ornament.' Now, a glance at this side of the statuette here will easily show which one is right, myself or the learned repairer, and I believe that ordinary common sense alone will demonstrate to any one whether such an object as a mirror can be reasonably looked for in such a place. Another important point to study on this statuette is the perishable quality of the surface of the stone, which is decomposed by time. In washing it with a hard brush, you would see the finishing work disappear with the surface, and any soft piece of wood will cut into it; these marks under the base of the statuette I made myself by using an ordinary match. In Europe it is now the custom to give one washing only to antiquities just found, in order to remove the earth and other deposits from the surface

of the objects, but in the case of objects of such a nature as those made of limestone, that washing must be very carefully done in order not to spoil the surface. I feel perfectly confident that, if the investigation promised is fairly and publicly conducted, I shall have no trouble in substantiating all the statements I have made, and shall be able to point out many other pernicious restorations which it would take too much of my time to describe now."

AN OVERRATED BOSTON TREASURE.

THE Boston Museum did itself credit by an early acquisition of the full-length Mercury and Bacchus, attributed to Praxiteles, before, we believe, the cast was known in either London or Paris, and before the discovery at Olympia of the original foot, with its beautiful bronze slipper. But Boston, the city of æsthetics, should know what she ought to think about her specimens. To cling to an error of criticism, in such a case, is to show that she cannot read her lesson aright, and hardly deserves to be custodian of a treasure. Appropriating the group, as it were, Boston proceeds to teach the world what to say about it, and teaches wrong. The work is obviously a florid example of an era of luxury, almost of a decadence; it bears the relation to a statue by Phidias that a Correggio bears, say, to a Leonardo. Fine as it is, Boston is determined that it shall be counted superfine; and, through the principal Boston art periodical, the president of the museum wrongs it with false praise. "No Greek head in marble more singularly combines the godlike and the real," says Mr. Perkins, the fact being that the head is voluptuous and morally base, somewhat below a good Antinous, and easily eclipsed by the Psyche, the Genius, the Ludovisi Juno, the bronze Plato of Naples, and twenty others. Its art value is not in its being a study of the godlike at all, but in being a study of morbidez. Yet *The Review* quotes approvingly a quantity of ecstatic maundering by Mr. Newton, in a lecture at the Royal Academy last February, attributing to this truly fleshy, but bloated and calf-like, head "all the finer and more delicate traits which distinguished the style of Praxiteles—that play of passing emotion in the features," etc. For those who wish to place the group rightly in their minds, without exaggeration or folly, there is appositeness in the following remarks by O. Rayet, whose nicety of judgment in art and archæology completely extinguishes the heavy German criticism on which *The Review* unfortunately bases itself. "Pausanias mentions the statue," remarks the French authority, "and informs us that local tradition attributed it to Praxiteles. Pliny speaks of it, on the contrary, as the work of Cephisodotus." (Pliny the uncle, "Nat. Hist.," 34. 87, represents that the elder Cephisodotus was the author of a group representing Hermes feeding Dionysus.) "It is needless to say that the Germans have adopted the first award with enthusiasm. The view of the marble itself would incline me, I confess, toward the second and the less illustrious. In this work there are, in fact, along with the most bewildering cleverness, dry and poor qualities of which I should be sorry for Praxiteles to have been guilty."

TWO SKETCHES BY SARAH BERNHARDT.

WE are enabled to present to our readers, on pages 92 and 93, through the courtesy of Mr. Henry E. Abbey, her manager during her approaching tour in the United States, two original pen-and-ink drawings by Mademoiselle Bernhardt, hitherto unpublished. In August, 1879, we gave some space in these columns to the consideration of the claims of the lady as an artist, in the general sense of the word. Our conclusions, being based on the criticisms of the London journals, were necessarily arrived at at second-hand. As Mademoiselle, however, intends, we understand, to bring over with her for exhibition a collection of her paintings and sculptures, we shall soon be able to speak intelligently of her work. In the meanwhile, we may remark that the accompanying sketches show force in composition, and are executed with a degree of skill and facility for which we confess that we were hardly prepared. They represent incidents from two of the plays which will form part of the actress's repertoire. The one illustrates a familiar passage from "Camille" in which the Count de Varville holds up the wretched woman to the scorn

of her guests; and the other an incident in the play of "L'Etrangère." In each Mademoiselle Bernhardt has drawn her own portrait in a way that cannot but stimulate one's curiosity to see the famous original.

DE HAAS AND SANFORD GIFFORD.

SINCE the publication of our September issue, two American artists with names familiar to most of us have been removed by death. We speak of Sanford Gifford, and William Frederick De Haas. The latter was born in Holland and there passed his youth; but he made his home in the United States, and what reputation as an artist he leaves behind him may fairly be claimed as the property of this country. He was a clever and conscientious painter, and filled respectably a niche in the national Temple of Art.

For Mr. Gifford, much more is claimed by his friends. It is even asserted that he was a great artist, and there is to be a loan exhibition of his pictures at the Metropolitan Museum, after the manner of the exhibition of the works of the late William M. Hunt. Mr. Gifford's paintings have the qualities which please the general public, which is not acutely critical, and they will probably continue to bring good prices. The artist was a prolific worker, and as there are few private galleries in the country which do not glory in one or more of his gorgeous sunsets in brimstone and violet, the collection will probably make up in numbers what it must necessarily lack in variety.

Mr. Gifford has been compared with Kensett, but there were few traits in common between the genius of the two men. Gifford's paintings often show much of Kensett's delicacy and deftness of manipulation; his conceptions are often poetical, and his coloring is rich and harmonious. But he lacked Kensett's versatility, his pictures having long since become tiresome in their conventional iteration; and in point of sentiment his falsity stands forth in positive contrast to the purity of feeling which characterizes to a marked degree the best of Kensett's works. That Gifford was an artist of uncommon natural gifts will hardly be denied; but that he is entitled to be considered a great artist it requires some hardihood to affirm. The truth is, he was one of the too many men of talent, who, having attained a certain degree of proficiency in their profession, either from lack of ambition or of power advance no further, but, with apparent complacency, perpetuate in unchanged proportions their virtues and their failings, and would so continue year after year, even until the end of time.

GOVERNMENT ART CRITICISED.

IN a paper on "Government as an Art Educator," read by Gaston L. Feuardent at a recent meeting of the American Numismatic and Archæological Society, some pointed and suggestive remarks are made concerning the questionable art displayed in our American coins and postage stamps. Mr. Feuardent says:

"A comparison of American coins, as to their artistic value, if made with those of other modern nations, would be by no means to the advantage of the former, although we all know how poor is the work displayed on the coins of other countries, excepting France, who has retained in her coinage the artistic culture shown in the works of the close of the Renaissance period, and whose coins excel in art those of all other modern nations. The reason of this excellence is not to be found in the fact that French die-sinkers of to-day are greater in their art than those of other nationalities, but in the fact that the ancient dies engraved by Dupré for the Republic of 1793, are still used for striking the coins of the Republic of 1880. Now let us examine some of the issues of our own government. We have the new silver dollar, a very minute and clever piece of handiwork, but showing more plainly, by the very excellence of the mechanical execution, the complete absence of mental labor in the composition of the subject; it is only the work of an artisan, and of an artisan without taste. As to the half dollar and the smaller pieces, the figure represented on them is simply horrible, and in circulating such an object, the government is doing nothing less than propagating and encouraging the taste for what is ugly and repulsive. The æsthetic worthlessness of the Goddess of Liberty on these coins is evident; as to her artistic value, it may be called still less, for there is no life in the figure, and a study of its

anatomy will demonstrate that no life is possible in a being of such construction. The idea of liberty, so dear to us, is here represented by a figure seated; her head turned toward her right shoulder, a movement which naturally ought to bring her chin nearly over that shoulder; but, on the contrary, by an inexplicable fancy of the artist (?) her head remains entirely over her left shoulder. As to her limbs, they are if possible, still more extraordinary; they are without any kind of modelling, and the left arm, curiously bent, is hanging to the 'wand' that the Latins called the *Rudis* or *Vindicta*, and a little object which must be intended for the cap of liberty. But the most astonishing part of the anatomy of the goddess is certainly her right leg, which, instead of being attached to the hip of the imaginary being, is simply fixed to her dress; so that, when our goddess will take off her dress, supposing that goddesses do so, she is sure to take off her leg at the same time. Our bank-notes are like our new dollar, namely, a work of bad art minutely executed; and as to our stamps they are also very poor. The three-cent and the one-cent stamps have, in the outlines of the portraits of Washington and Franklin, some of the fine lines to be found on the marble busts of these two illustrious great men which were the work of the sculptor Houdon, the modelling of the rest of the heads of those stamps is bad, and as for the other stamps, the portraits are simply shocking works—take the two-cent stamp as an example."

To remedy this evil Mr. Feuardent suggests a resort to the plan adopted by the French Government—the issuance of a general invitation to every one with artistic ideas to send in postage stamp designs. In France the drawings received were submitted to a jury of artists, and the best was selected, purchased, and adopted by the government. The suggestion is good and the plan proposed is well worth a trial.



My Note Book.



ASTEL bids fair to supersede crayon drawing or portraits, and if it is well done it is certainly preferable to most of what passes for crayon portraiture nowadays. The truth is that very few of the so-called crayon portraits are anything

better than retouched photographs, and most of them are done by draughtsmen who have no claim whatever to the name of artist. Generally, the crayon work is done over the silver print, which is just distinct enough to be used as a guide. There are, of course, good pastel painters and bad ones, and unfortunately we have very few of the former; but good or bad, there can be no deception about a pastel portrait. It has to stand on its merits. You cannot touch up a silver print and call it a pastel drawing; for, in the first place, the paper you work on must be rough, while that of the silver print must be smooth; and even if you could draw with pastel over a silver print, the latter would be obliterated with the first covering of color.

PROBABLY the best professional pastel portrait "painters"—if one may use the latter word in reference to working in dry color—in New York, are Gambier, Nehlig, Martinez, and a Greek whose name I do not remember, who has made some good portraits for Sarony. To these I must add the name of a lady, Mlle. Emily Potin, a specimen of whose work is on view in a show-case in Union Square, and is equal, perhaps, to that of the best of them. Her style of execution is capital, the pastels are put on with firm touches, and there is none of that after-rubbing which gives the objectionable waxy appearance so common in the work

of amateurs. To smooth the colors of a pastel-drawing is like rubbing the bloom off a peach.

It would not be surprising if there should be quite a revival in this old art. It has many points to make it popular. It is easy for amateurs to (try to) do. A colored portrait is particularly attractive to the ordinary eye, and the meretricious prettiness of even the poorest attempts will often save them from condemnation. That pictures done in pastel are permanent may be judged from the perfect preservation in the Louvre of the portraits by such masters as Latour, Chardin, Rosalba, and Perronneau, who were all of the time of Louis XV.

IN a recent number of the "Revue des Arts Decoratifs"—the able organ of the "Musée des Arts Decoratifs," just introduced into this country by Mr. J. W. Bouton—is an article on Decorative Painting, by P. V. Galland, an eminent architect and painter of Paris, whose name should be well known in New York, for his work is to be seen in the houses of some of our wealthiest men. In Mr. Matthews's Fifth Avenue mansion he is represented by eight decorative panels painted on canvas, representing the Seasons and the Elements; and he is now engaged in painting for the Vanderbilt palace four large coverings. Indeed, he has been frequently employed by Marcotte and Herter.

THE interest in decorative art may be said to be pretty widely diffused when it reaches "The Land of the White Elephant." A friend showed me the other day a copy of a Siamese journal, published in Bangkok, containing a column of extracts from THE ART AMATEUR, duly credited.

ONE of the finest private collections of porcelain in the world—and of Oriental ware, probably the finest—was that of M. Paul Gagnault, late Secretary of the Musée des Arts Decoratifs. I see in an article in the "Revue des Arts Decoratifs" that this collection, which consists of upward of 2000 pieces, has been bought by M. Adrien Dubouché, the millionaire connoisseur, who founded and made, in fact, the Musée de Limoges, the rival of the Musée de Sévres, and he has presented it to his lucky protégé, for which he seems alone to live.

A SERIES of character sketches from Charles Dickens's works is being produced in parts by Messrs, Cassell, Petter, Galpin & Co., from fac-similes of original drawings by Mr. Frederick Barnard. The first portfolio lies before me. It contains the portraits of Alfred Jingle, Mrs. Gamp, Bill Sikes, Sidney Carton, Little Dorrit, and Pickwick. It is not easy to get accustomed to new types of such old friends, and although the originals of the half dozen characters at which Mr. Barnard has tried his invention were the work of no less than five different artists, they have a certain individuality, and one is inclined to believe that any modification of their characteristics, however desirable it may seem to the delineator, is not good, since the great novelist himself put the seal of approbation on the original portraits by adopting them.

IT is more than probable, however, that Dickens himself was not always satisfied with the pencilled translation of his pen-and-ink, or he would scarcely have changed his artists as frequently as he did. In one notable case, the suicide of the artist intervened. I refer to Robert Seymour, who began the illustration of Pickwick, creating the portraits of that illustrious philosopher and Tupman, Winkle, and Snodgrass, his disciples. Hablot K. Browne, better known as "Phiz," concluded the illustration of the book, and exclusively illustrated "Nicholas Nickleby," "Martin Chuzzlewit," "Dombey and Son," "David Copperfield," "Bleak House," and "Little Dorrit." George Cruikshank illustrated the "Sketches by 'Boz,'" "Oliver Twist," and "Grimaldi." Marcus Stone illustrated "Great Expectations," "A Tale of Two Cities," "Pictures from Italy," and "American Notes." J. Walker illustrated "Hard Times" and "Reprinted Pieces." Hablot K. Browne and George Cattermole were the artists of "Barnaby Rudge" and "The Old Curiosity Shop" (Daniel Maclise contributing the sketch of Little Nell and the Sexton). John Leech, Daniel Maclise, Clarkson Stanfield, and Sir Edwin Landseer illustrated the "Christmas Carol" and four other stories of that series.

and S. L. Fildes was the artist of Dickens's unfinished "Mystery of Edwin Drood."

BUT I have wandered from my subject. To return to the drawings by Mr. Barnard. Of the six, I prefer Mrs. Gamp and Bill Sikes. The former is excellent and does not differ materially from the portrait by "Phiz." The latter comes much nearer Dickens's description of the burglar than does the original by Cruikshank, although Mr. Barnard, in the accessories of his picture, has, without apparent cause, departed somewhat from the author's description. His Sidney Carton is more satisfactory than the colorless portrait by Marcus Stone. But his Pickwick is a failure. One cannot accept the flabby, expressionless face he has given us for the beaming, benevolent old philosopher so dear to us all.

PROBABLY there has never been a time when so much trash has been produced upon the American stage as at present. It is absurd for the critics to attempt to analyze it. The best course to pursue probably is that adopted by Mr. Laffan, the artist, critic, railroad manager, and capitalist, who writes for The New York Sun. Instead of attempting an elaborate critique of Miss Fanny Davenport's performance of "An American Girl," he wrote an appreciative notice of her dresses and personal charms; and, after the same fashion, devoted his notice of "Our First Families" principally to the interior decorations of Daly's theatre, and the new embroidered drop-curtain, which has replaced the hideous daub that formerly concealed the stage.

ONE of the best "sets" ever seen in New York is that in the second act of "Lawn Tennis," at the Park Theatre. It represents an interior cleverly burlesquing the extravagant limits to which household decoration and bric-à-brac collecting are carried by some people. When the curtain was rung up, for a moment I thought that the decorators from the fashionable firm of P— & S— had been at work on the stage, and, to tell the truth, I am not quite sure now that they did not have a hand in it. Among the bric-à-brac displayed about the apartment were ash-barrels and packing-cases gorgeously decorated, and in place of a trophy of arms over the mantel-piece was a collection of domestic utensils, including a wash-board and pail and a dust-pan, all painted in unique style, and flanked by crossed brooms, with highly-ornamented handles.

SOME of the costumes of the performers were very amusing, but the best of them were a direct steal from Punch. There was, for instance, Mr. Sambourne's young lady in the full evening dress suit of the gentleman of to-day, except a black skirt, looped to show stockings of the same hue (neatly set off with buckled shoes), in place of the masculine inartistic pantaloons. Another actor was dressed after Du Maurier's design of a full evening dress suit of white, instead of black, but with black shirt, collars, and cuffs; and another wore the conventional dress suit of black, with the difference that the coat was made with Du Maurier's patented short sleeves, contrived to display to advantage man's shapely arms—when he has them.

A NEW YORK "artist," whose "studio" is in Fourth Street, has issued a circular headed: "Blackened or bruised eyes made natural instantaneously." Then follow two illustrations showing a pair of eyes "before" and "after" treatment. The circular concludes with a special appeal for the patronage of the fair sex, who are told that they are not required to visit the "studio," but "may send for the artist," who, in the privacy of their own apartments, will be pleased to give them the benefit of his professional skill.

THERE is much in the force of habit. The photographic operator, we all know, has a way of turning his back to the light when he finally takes the cap from the lens, the purpose being not to distract the attention of the sitter. Mr. Feuardent carried his stone statuette of "Hope" to Sarony's the other day to have it photographed. As soon as the cap was off, the operator gravely turned on his heel, as usual, and so remained until the picture was taken. If anything could "make a graven image smile," I should think it would be such a performance.

MONTEZUMA.

The Art Gallery

American Art Galleries.

VII.

COLLECTION OF THE ESTATE OF MARSHALL OWEN ROBERTS.



By the recent death of Mr. Roberts at Saratoga Springs, September 11th, 1880, we are deprived of one of our most catholic and enthusiastic art patrons—a collector who bought with genuine enjoyment and appetite, as distinguished from the modern race, who buy from pride and display. He left in his ample gallery at New York a collection of nearly two hundred pictures. A short stroll through the bereaved chambers—necessarily short and parenthetical, and overshadowed with the sense of present loss—will not be ungrateful to us who remember his generous enthusiasm for art with affection and recognition.

The gem of the gallery is Delaroche's "Napoleon at Fontainebleau," the original of the popular engraving. It is preserved under glass, and though turning black is saved by its clearness of design from important deterioration. The size of this original is about 20 x 30 inches, and its execution is different indeed from that of the wooden life-size figure of the same motive lent as a Delaroche to the Metropolitan Museum and now exposed there. The genuine "Napoleon" is tender and deeply thoughtful—a true figure of tragedy, oppressed with sense of doom and clouds as of a vanishing empire including many kingdoms. "Abdication"—the melancholy of it but not the shame—is written on the ponderous forehead, and the awful lassitude of the sitting posture, with one arm thrown over the chair-back in purposeless enervation, tells the story of one who has given up his sword. With these ideal qualities the picture shows traces of that determined realism which Delaroche was one of the first to insist upon, and which preserves for him a little lingering respect from the bric-à-brac painters. The boots are bemired—real painted studies of boots overpainted with mud—

and therefore respectable to the realists and savory and acceptable to that class of modern dramatists who are ready to kiss any artistic boot that is sufficiently dirty; they show the fatigue of the weary march, the intention of projected flight, the ineffectual stampede. The tight breeches are of the real thick white-cassimere indispensable to the stage Napoleon; the fat hands are the bloodless, puffed hands of Napoleon's decline. These bits of prose Delaroche flings to the realists, relishing them himself sufficiently doubtless, but thinking, before all things, of the poem, the idea, the epos.

picture assists us to pass once more between the wicked extinguisher towers of the Conciergerie and inhabit that small, close room, with weeping walls, where an Austrian princess withered away. The queen, her family left behind in the Temple, is alone with her tormentors. Standing to meet the deputation from the Convention, she rises in her tragic rags of mourning, the threadbare fichu pinned upon her breast, her thin hand hanging upon the back of a rush chair. At her right the prison gendarme, insolently covered and sitting in the presence of royalty and womanhood, retains his cocked-hat, and lolls upon the table; at her left, Fabricius, the Recorder of the Convention, reads to her the sentence, while Hermann, its Vice-President, and Coffenthal and Collier, its commissioners for the present business, attend and combine their forces against the victim, as if a company of plebeians were required to form a match to the individual prestige of the throne. Such pictures, painted on the spot, and realized in accessories and details with the modern scientific spirit, though they may be reproached with Porte-Saint-Martin, form historic pages that even Carlyle could not despise.

Church's "Rainy Season in the Tropics," painted in 1866, is not one of his largest pictures, but must be one of the more important in the artist's view, since he selected it for the Paris Exposition of 1867. It is a green romance of scenery, draped in a falling gauze of rain, and clasped with a rainbow. Said an ill-tempered French critic (H. de la Madelène, a pseudonym perhaps of some pessimist, in the Paris Guide), "The United States of America are assuredly a grand country, and the North Americans a grand people, but what small artists they are! These great daubs they display, under pretexts of 'Niagaras' or 'Rainy Seasons in the Tropics'" [yes, the specification was there, worse luck for Mr. Roberts's picture!] "attest as much childish arrogance as puerile ignorance. It is affirmed that these discordant broadsides sell for insane prices at Philadelphia and Boston. I am willing to believe it, but I could not congratulate myself upon it." Having quoted so disobliging a notice, I am bound to cite one of another complexion. Gérôme, who had then just made Mr. Church's acquaintance in the East, and seen the contributions of his fellow-traveller to the Champ de Mars, said encouragingly, apropos of this picture, to



ORIGINAL SKETCH BY SARAH BERNHARDT.

SCENE FROM "L'ÉTRANGÈRE." (SEE PAGE 90.)

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Take it all in all, the picture is a noble attitude without a bit of posing, and only seeming stogy to us because the whole visible conception of Napoleon is now a victim relegated to the stage; a worthy precursor of Vela's fine statue of "Gli Ultimi Giorni."

"Reading the Death Warrant to Marie Antoinette" is a populous group by Muller, of Paris, whose "Roll-Call of Victims of the Terror" is preserved at the Luxembourg and also in Mr. Astor's collection. This

rogance as puerile ignorance. It is affirmed that these discordant broadsides sell for insane prices at Philadelphia and Boston. I am willing to believe it, but I could not congratulate myself upon it." Having quoted so disobliging a notice, I am bound to cite one of another complexion. Gérôme, who had then just made Mr. Church's acquaintance in the East, and seen the contributions of his fellow-traveller to the Champ de Mars, said encouragingly, apropos of this picture, to

the writer, "Je viens de rencontrer votre Monsieur Church; ça commence, chez vous là-bas, ça commence!" A kindly glance of his piercing eyes gave point to this otherwise vague commendation.

The vast canvas of Mr. Leutze, "Washington Crossing the Delaware," forms one of the most conspicuous objects in the collection. It is a roomful in itself, a life-size life-boat being filled with life-size heroes, and enormous blocks of ice, seemingly measured from those symmetrical ones daily delivered by the modern ice-cart, crushing the very foundations of the building from one wall to another. This gigantic affair was painted at Düsseldorf in 1851, and no doubt seemed at the time quite as good as the vast decorations of Lessing. In the bows of the boat Washington, unmuffling himself to strike a statuesque attitude in the cold, seems like some Bowery actor in a moment of exaltation, while the officers behind are respectfully cowed, discouraged, and cloaked, not presuming to compete with their chief either in fortitude or quantity of influenza, and the boatmen picturesquely get their legs over the gunnels to kick away the ice. No sensible man, with a notion of boat-building and navigation, ever stood in a boat as this Washington does; and the "pater patriæ" was sensible, and a man, and an expert in boating and rafting. The picture, in fact, is a Düsseldorf tableau, ambitious and fine, creditable for 1851 perhaps, but utterly unable to hold its own, historically, æsthetically, or artistically, in the severer taste of the present day. It is the kind of thing one wishes to present to a lyceum hall in the country. But it remains in the plain, green-carpeted gallery, after delighting the eyes of many honest guests and visitors, a monument of its late owner's beneficence toward a favorite artist, and a historical document illustrating our American taste in paintings, if not our American history.

"The Triumph of the Cross," also by Leutze, is a composition of hundreds of figures, where an allegorical sequence of types and events is treated as if it were some holy-week procession in Rome or Naples, which Leutze had watched when he was in Europe—processions of good Catholic fervor and intolerance, when an encouraging feeling of sanctity is felt in the breasts of participants, and it behooves any inconvenient holders of more ancient Oriental faiths to get away with their best dispatch.

"The Arch of Titus" is a curious memorandum by Mr. Healy. It commemorates a reunion of American notables in the Eternal City. Longfellow and his golden-haired daughter are passing beneath the hoary arch of triumph; Church is seated sketching it, with Healy and McEntee looking over his shoulder. The picture is large; in quality not surprising.

"The Smoker" is a fine little Meissonier. A man-

at-arms is represented sitting, his curly black head and olive complexion relieved against the panels, his leather buff-coat creasing to his regular breathing, as he holds a long clay pipe to his lips. On the bench are his sword, hat, and gloves. As for the merit of this picture, I need only repeat my conviction several times expressed; when you get a Meissonier interior of this period you are certain to get a good thing; when you get a Meissonier open-air scene of any period, it is a hit or miss whether you get a picture much better than an Escosura, with the chances against you.

"The Egyptian Conscripts" is in quality the best

with a hecatomb at any hint of desertion. This is the only known Gérôme with thoroughly satisfactory air quality. It is admired by the most exacting landscape artists for the virtues proper to their line of art. It was one of the first canvases of the artist brought to this country, having been painted in 1857. I recollect the offer of it for eleven hundred dollars, a tenth of its present value, by its owner, Mr. Harrison Earle; he had become disgusted with it because of a slight hole punched in the upper portion, now repaired.

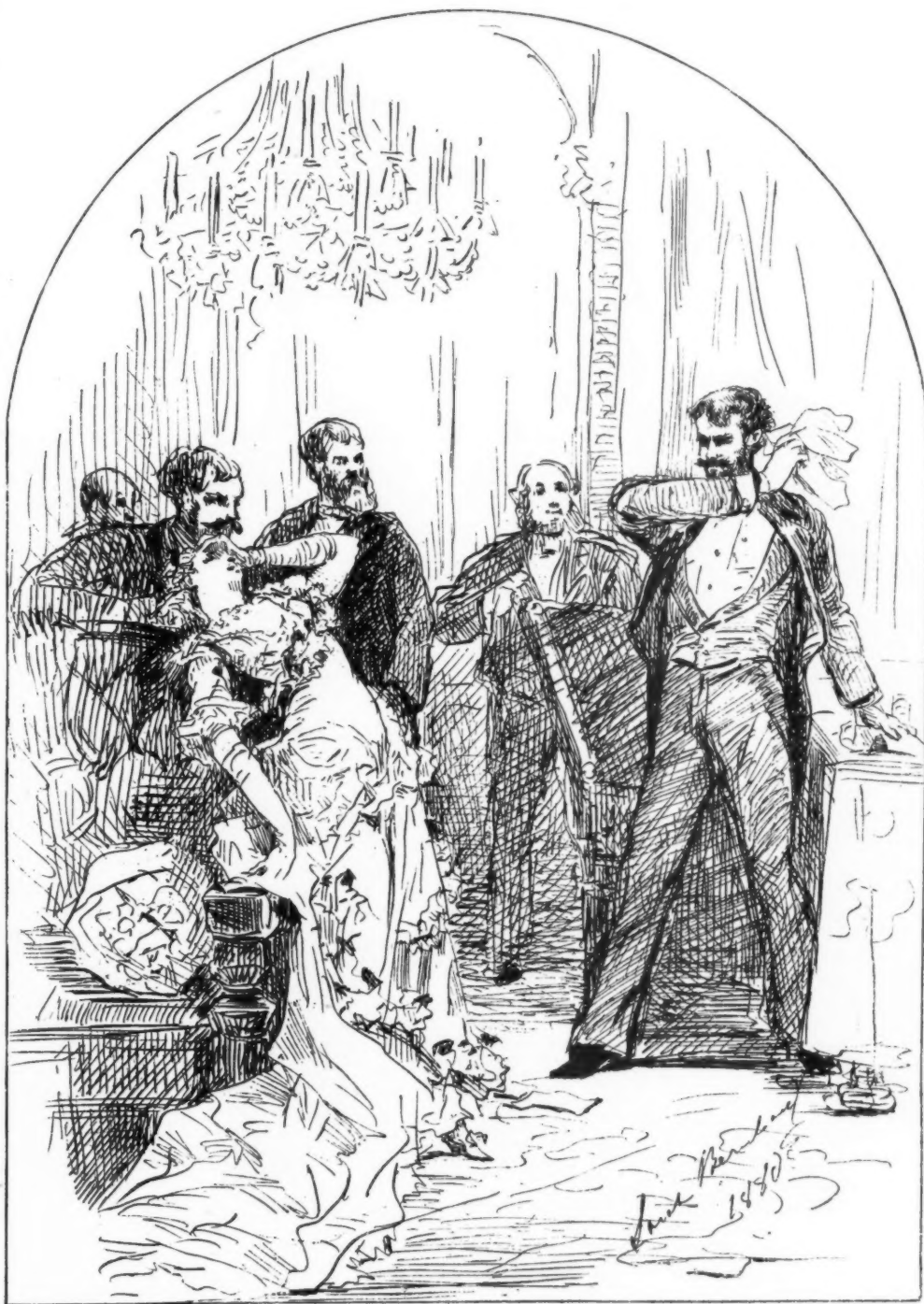
"New Year's Day in New Amsterdam" is a large, ambitious work by G. W. Boughton. There are

twenty-five prominent figures, in a scene white with snow, out of which emerge the beautiful staircased gables of the old Dutch architecture. The buxom lasses of the colony are gathering in that galaxy of rosiness which ensued on the happy day when they were "the most bekissed community in Christendom." "The great assemblage," says Knickerbocker, "was at the Governor's house, whither repaired all the burghers of New Amsterdam, with their wives and daughters, pranked out in their best attire. On this occasion the good Peter was devoutly observant of the pious Dutch rite of kissing the womankind for a happy New Year, and it is traditional that Anthony the trumpeter, who acted as gentleman usher, took toll of all that were young and handsome."

Mr. Boughton is also represented by "Summer," a girl in the costume of Cowper's time, and "Winter," a corresponding figure.

The good old-fashioned historical pictures, milestones of a vanished track of taste, are here abundantly. When will Americans resume the painting of their history, or encourage foreigners again to do it for them? "The Landing of the Pilgrims" is by W. H. Powell, painted in 1853. "The Embarkation of the Pilgrims" is by R. W. Weir. An illustration from Irving's "Alhambra" is by Pollak. Other historical scenes are less national. "Marie de Medicis in Rubens' Studio," by Schaeffels, of Antwerp, is in the style of Carl Becker and Carl Hoff. "Queen Elizabeth and Leicester" is by Pinelli. "Michael

Angelo and Vittoria Colonna" is by Van Oerp. You can see these pictures pretty well from here. "Cromwell at the Church of St. Mary Ossory," defying the agents, the prelates, and the worshippers of the scarlet woman with an energy that you may well believe in, is by a great neglected American colorist, Rothermel. "The Fall of Cardinal Wolsey" is by Laslet John Pott, an interesting and rising artist, born in Nottinghamshire in 1837, celebrated for his "Effie Deans" and "Charles II. Coming from Trial." In the present composition there are ten figures; the king, frowning, walks haughtily from the throne, fol-



ORIGINAL SKETCH BY SARA BERNHARDT.

SCENE FROM "CAMILLE." (SEE PAGE 90.)

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Gérôme I know of. Its sense of landscape, of air, of breathable dust and vibrating light, is overpowering. You seem to see the currents of heat quivering up from these restless sands, where the plunging feet of multitudes have sunk pits and traps like the dens of antilions. Over the waste of misery go the drafted soldiers in their village dresses and village nakedness, fellows chained to negroes, youths fastened to old men, wrist to wrist, in wooden handcuffs similar to the old-fashioned stocks for the feet. The grim Arnaut captains advance at the head, suspicious, alert, and heartless, finger on trigger, ready to gratify the buzzards

lowed by a surly mastiff, who seems his familiar and reflection; a half dozen of courtiers, like Clyties after the sun, attend him obediently, going away from the disgraced prince of the church the moment he is no longer powerful; the cardinal bows profoundly, grasping a chair for support, and clutching the fatal parchment.

In the collection we may see the instructive high-water-marks of taste. There are a great many Huntingtons, and Louis Langs, and Rossiters, and Cropseys, and Henry Peters Grays. Each acquisition was the record of a friendship, a generous and loyal hand-clasp, a frank, independent meeting of two pairs of eyes; the purchase was not felt to be patronage by the buyer nor condescension by the seller. Here Huntington dropped one of his "Mercy's Dreams," a vision which seems to have become chronically polarized with him. Another is in the Corcoran Gallery—the original, and by far the best, in the Philadelphia Academy. Here are Egyptian scenes by Tilton, an American Turner, everybody said twenty years ago; and indeed, in the effort to get water-color effects out of oil painting, they are Turners. There is a small landscape catalogued as by Turner himself. There is a fine Constable, and an earlier and interesting Wilson. There is Story's acidulous, meagre, unpleasant, and unlearned statue of "Salome," and Palmer's "Sappho." But it is impossible in an article to give an "aperçu" of two hundred treasures of art. The liberality, the love of the "illustration-picture," the proud national feeling, which prompted this amassing of instructive canvases will perhaps faintly emerge from my limited description. Cicerone.

BOSTON CORRESPONDENCE.

CONCERNING AN ENGLISH "ART MASTER"
—AN HISTORICAL PAINTING—MONEY VS.
BLOOD—PARISIAN SUCCESS OF ANOTHER
BOSTON ARTIST—NOTES.

BOSTON, September 18, 1880.

PERHAPS you were not aware that we have a State system of art-instruction in Massachusetts. Not that there has not been enough writing and fighting about it in the newspapers. At an early period of its existence it was vigorously attacked by the artists, and the defence was as vigorously conducted by the "head and front" of the institution, the imported "Art Master" from Kensington, England. The controversy raged in the columns of *The Nation* and other leading New York journals, in the Boston daily press, and in the educational newspapers, in pamphlets and reports. The contention of the artists was that no artists were employed to direct the spirit of the instruction; that there was no art in the true sense about it, only mechanical, dispiriting labor and copying by rule; and that the outcome must be valueless for the cause of art. The answer returned was that the art the artists were calling for was not the kind of art that the system proposed to itself; that the State was not teaching art as a means of gratifying or cultivating æsthetic sensibilities, but as a means of improving manufactures and money-making. The artists finally gave the institution the cold shoulder, and managed to leave a kind of social ban upon its teachers and pupils. The Art Master and his backers among the education authorities in State and city returned contempt for contempt. The former, who had brought with him from England something of the overbearing style of the iron-master, remarked that the object of his system was to help men earn their living in producing something useful, not to lead them on to starve in painting pretty clouds and scenery. The artists having disapproved of an Art Master as a State institution, the Art Master disapproved of artists as members of the community of artisans which he had decided to turn Massachusetts into, and which he had contracted to produce from the public schools. The support of a certain excellent gentleman in this city, accepted by his colleagues on the school committee as an authority on art, who was committed by reason of his having brought over the Art Master, and of a number of Gradgrinds whose only idea of art is that she

should be a handmaid in a calico-print works or carpet manufactory, has availed to keep the State art instruction in funds sufficient for a good salary to the Art Master at least. An elaborate and extensive series of drawing patterns and books has been published (not without profit to the publishers, of course), the entire body of scholars in the public schools has been set to work copying simultaneously, at appointed weeks of the year, and according to class and grade, certain graded drawing patterns, and a normal school to supply teachers for the system, with an imposing curriculum—extending over several years and embracing everything from mechanical, mathematical, architectural, and engineering drafting to oil-painting and modelling in clay, in all of which the candidate for the certificate of

Industrial Art instruction, and its doughty British Art Master, have held on their way sturdily through years of opposition, active and passive, and bid fair to continue to do so. They ought to begin to show some fruits presently. Nothing would more effectually silence the carping that has attended them. Can they do it? The French commissioners at the Centennial Exhibition recorded their generous admiration for the organized system of wholesale instruction as a feat of organization and an adjunct of manufacturing industry. But they did not describe it or acknowledge it as art-instruction. The recent report in the American Association for the Advancement of Science denounced the public-school system in general as false and delusive, declaring education by wholesale, ignoring individuality, an outrage on the pupils and a fraud on the State. If this be true as regards scientific and literary culture, how much more forcibly must it apply to the study of art, where the individual talent, the individual temperament, is everything!

Ancient Boston, the Boston of the days of Oliver Cromwell (who just missed, by a trifling turn of fortune, the honor of becoming a Bostonian himself), is having a "boom" this week. The time is happily selected by one of our young painters, who appreciates that the artist's highest function is to embalm the heroes and heroic passages of his country's history, to exhibit a historical painting. Mr. W. F. Halsall, who was a "classmate" of W. E. Norton, the successful marine painter, now of London, in a sign-painter's shop in this city a dozen years ago, has painted a picture of the fleet that brought John Winthrop, first Governor of Massachusetts, and his party of gentlefolks, from old St. Botolph's town, as it cast anchor in what thereupon became Boston Harbor. The wooded islands and shore convey the savagery of the land when these primitive citizens arrived, and the picturesque poops and prows of the ancient ships take us back into the true historical romance of two hundred and fifty years ago. The size and equipment of these quaint old ships speak of the wealth and quality of the voyagers. The daughter of the Earl of Lincoln, the Lady Arabella, was the bride of one of the wealthiest of the Puritan émigrés, and one of the ships bore the name of its fair and gentle passenger. Alas! this "rose of Lincoln" sickened and died after a brief exposure to the hardships and privations of a pioneer life. The ships lie bathed in a warm September sunset upon the smooth and shining full tide—a sumptuous group in their Old World strangeness and cumbrousness of build and ornament. The purpose of the artist is more fully understood on recalling his treatment of a similar historical subject—the arrival of the Mayflower in Plymouth Harbor. There the pathetic frailty of the icicled vessel and meagreness of its outfit are heightened by the steely, wintry gleam of the thin atmosphere and ice-strewn water, as here the more generous comfort is emphasized by the favoring genial circumstances of the arrival. The difference between the acrid severity of spirit that characterized the melancholy Plymouth pilgrims and the less ascetic tone of the better fed and bred Boston Puritans is thus thoughtfully suggested. Halsall is evidently a painter who will mix brains with his paint. His technique has made rapid advance since his first appearance a few years back.

The story of a Stuart portrait sent hither the other day from New York for sale is worth telling, as illustrative of the stratifications in Boston art and society. A prominent representative of the "nouveau riche" whom I will call Devere, deeming it necessary to number a Stuart among his art investments, had given an unlimited order to his dealer to buy him one. This Stuart arriving from New York, happened to be the portrait of a departed worthy named Devere. Gleefully the dealer hastened with the information to his patron Devere. But there are Deveres and Deveres, and if there is anything the Deveres of one sort hate it is the Deveres of the other sort. I would not undertake to say whether the Deveres of blood disdain the Deveres of money more than the Deveres of money detest the Deveres of blood. What happened was that the moneyed Devere averred that he wouldn't have the stuck-up lineaments



FRONT VIEW. SIDE VIEW SHOWING MIRROR.
THE RESTORED CESNOLA STATUETTE.



FRONT VIEW. SIDE VIEW.
THE UNRESTORED FEUARDENT STATUETTE.

THE FEUARDENT-CESNOLA CONTROVERSY ILLUSTRATED.

FOR EXPLANATION SEE PAGE 90.

teacher is required to become proficient, or else drop out and become a "mere artist"—has been established. This normal school, after having been located in the top of a mercantile building for several years, has just been removed to a large brick mansion known as the "Deacon House," a long-disused "folly" built by an ambitious rich man, and decorated like a château, but in an entirely improper location for a fashionable residence. This is somewhat of a "looking-up" for the Normal Art School and the Art Master, but it is not precisely the Back Bay rival to the Art Museum that the Legislature last winter granted a lot of public land for, on condition that a specified ample sum of money should be raised for a building upon it. "By their fruits ye shall know them." The Normal Art School, and the

of the blooded Devere in his house—no, not if the painting were the attested work of Leonardo or Van Dyck. What makes the case more hopeless for the dealer is that the blooded Deveres are as short of money as the moneyed Deveres are of blood.

I referred in my last to the Salon triumph of the young Boston landscapist Picknell. The tidings of the distinguished Parisian success of another young Bostonian, E. L. Weeks, have since come to hand. Weeks has been diligently cultivating Oriental subjects in Algiers. His Moorish architecture and interiors, his camels and Algerines, are full of brave, fresh color and bold, decisive handling. He paints the gleaming tiled dado of a Moresque wall with such a glisten and dash that it seems as if you could extract the ring of porcelain from it by rapping it with your knuckles, and his palm-trees wave and caravans march with all the air of out-of-doors about them. He has been a pupil of Bonnat, and that master being called on by Mr. John Taylor Johnston recently to name the most promising young American painter in Paris, unhesitatingly answered, "Weeks." Since then, Mr. Johnston has purchased several of Weeks's best pieces, and sets the example for the New York world of picture-buyers of "going long on" Weeks.

Mr. Winslow Homer passed through Boston this week on his way home, with a rich store of studies of the Yankee 'longshore types of fishermen and Marblehead urchins and Cape Ann maidens that he has made classic American with his keen, deft pencil.

Our Boston painters are still universally "non-come-at-ibus" in their sketching haunts. Not a picture of the summer campaign has yet made its appearance.

The preparations for the October exhibition of American contemporary art, under the auspices of the Art Museum, are progressing satisfactorily, but with that absence of fuss, push, and advertising for which the "high-toned" management of that institution is happily distinguished.

Greta.

ACQUISITIONS BY THE BRITISH MUSEUM.

IN consequence of coming into possession of a considerable sum of money accruing under the will of the late William White, barrister-at-law, who died in the year 1823, the trustees of the British Museum find it in their power to consider plans for adding to the Museum building. These will include a substantial addition to the south-eastern side of the Museum, and an extension of the gallery for exhibition of Greek sculpture. Two buildings for the reception of the sculpture hitherto placed in sheds under the Museum portico have been already erected. The whole of the zoological and geological portions of the India Museum at South Kensington, together with the friezes from the Amravati Tope and other remains of ancient sculpture, have been made over by the Secretary of State and Council of India to the trustees of the British Museum. The sculpture will be exhibited in the Museum; the zoological and other collections have been removed to the new Natural History Museum at South Kensington.

As to British and pre-historic antiquities, the Museum has received of late the most important addition to this section that has been obtained since the first foundation of the institution—viz., the Greenwell collection, the result of the researches undertaken by Canon Greenwell during the last twenty years in the barrows of Britain, which have been described by him in "British Barrows" (Oxford, 1877). The specimens of pottery include good examples of all the varieties of British funereal vessels, which are known to antiquaries as cinerary urns, food vessels, drinking cups, and incense cups, though some of these attributions are by no means certain. Among the relics associated with the urns are flakes, knives, scrapers, arrow-heads, and other implements of flint; implements for making fire, consisting of a flint

and part of a nodule of pyrites, both much worn; pierced stone axes, bronze daggers and knives, awls, an axe, etc.; the personal ornaments consist of beads of jet and amber, earrings of bronze, and various other objects. These furnish very valuable illustrations of the manners, customs, and manufactures of the early Britons, and they more than double the collection of this nature in the Museum. A further portion of Mr. Greenwell's barrow collections, consisting of specimens not found by himself, or not described in "British Barrows," has been acquired by the trustees of the Christy collection, and by them presented to the Museum. These include about 50 funereal vessels of pottery, and the associated relics; among them are specimens from Scotland, a part of the United Kingdom but very scantily represented in the Museum collection.

Among the acquisitions in the Department of Greek and Roman antiquities are the following: A fragment from the frieze of the Mausoleum, representing the upper part of an Amazon rushing forward to deal a

Perseus; although much worn, of a very noble character. A female head of which several replicas are known, and the original of which was probably derived from the best period of Athenian art. It has been thought to be Sappho; the nose is restored. A small head of Eros in very fine condition and well sculptured; it probably belonged to a statue of Eros bending his bow, similar to that in the Græco-Roman Gallery. A head of Alexander the Great, bound with the diadem, the neck bent on one side. This portrait of Alexander differs entirely in conception from the one already in the Museum, and is executed with far greater refinement; probably the copy of some celebrated bronze of the time of Lysippos.

The acquisitions to the Department of Prints and Drawings number 4750. Among the drawings are the original sketch by Gainsborough for the "Blue Boy," two examples by W. E. Frost, R.A., two early portraits by D. Maclise, R.A., a collection of original designs by A. H. Forrester (Alfred Crowquill), twenty fine drawings by Sydenham Edwards, and a collection of the original drawings used in Hay's "Illustrations of Cairo." An interesting series of portraits of artists of all countries has been purchased, 353 in number, engraved in mezzotint by Carlo Lasinio, from the collection of paintings in the Royal Gallery at Florence; all the plates are printed in colors, and in most cases finished by hand. The number of students during the year in the Print Room has been 4220, an increase of 650 over the previous year.

THE MEDIEVAL ARTIST'S COLOR-BOX.

WE referred briefly in our last issue to the long and highly interesting and instructive paper read by W. Holman Hunt, before the London Society of Arts, on the artists' materials of present and former times. The point he makes is that the old masters prepared their materials themselves, and their works have stood for centuries with far less damage than has befallen the paintings of their successors, who have been blindly dependent for colors and canvases upon chemists and tradesmen. Of the pigments and processes used by the ancients and the mediæval masters, Mr. Hunt says:

"The Egyptians, the Assyrians, and the people of Pompeii and Herculaneum, had for colors—first, the natural earths; second, the colors made from stones; and, in addition, chemical combinations, which, by modern analysis, have been proved to be products indicating no little skill in their makers. Pliny speaks of colors, both natural and artificial, as in many cases brought from particular and distant localities. Vitruvius bears witness to the fact that colors came from divers places; and in Pompeii, one of the stores excavated had, in some of its jars, pigments of different origin, ready for sale. The merchants merely collected them. All evidence establishes the belief that the materials were sold in their unmanipulated state—that the painters themselves prepared them for use.

The practices which were found in action at the revival of painting in Italy had, probably, been transmitted to painters by their Roman and Greek predecessors, and what these habits were we are able to realize with wonderful precision from receipts written by monks whose fraternities undertook the illumination of missals, the painting of walls in fresco, and other devotional operations for the decoration of religious service, and, further, the preparation of the materials necessary for such work. Eraclius, in the tenth century, with many art-craft secrets, left record of the use of colors mixed with oil, and even with varnish. Quite alone, however, as the great mouthpiece of the new living art, is the very valuable handbook for the use of practisers of the art by Cennino Cennini. The especial value of this book consists in the fact that the writer gives us, not



ORIGINAL SKETCH BY FREDERICK DIELMAN.

A SCENE IN ROTHENBURG.

bow with her battle-axe, which was presented by the Sultan of Turkey. A terra-cotta cist in the form of a funeral bed, on the cover of which a female figure is laid out; from Cervetri. This cist is in the same archaic style as the great cist with two reclining figures, from Cervetri, purchased in 1873. A marble head of Euripides, in admirable condition; the nose is intact. Portraits of this poet are of exceeding rarity. A head of the youthful Bacchus, remarkable for the beauty of the features and the general charm of the expression. In this type the artist has blended the beauty of both sexes in accordance with the androgynous conception of Bacchus in later Greek art. Traces of red color remain in the hair, which is encircled with an ivy wreath. This head has evidently been detached from the body to which it originally belonged. A head of Apollo, which, though much defaced by mutilation of the features, has a special interest on account of its resemblance, both in type and expression, to the Pourtales head of Apollo. A male beardless head, wearing a winged helmet, and therefore probably representing

prescriptions only, but the records of the life-experience of himself, of his father, and of many generations of predecessors. Colors which are manufactured he speaks of as best procured from particular vendors. Many, we know, came from monasteries famous for such produce. Signs of character, by which the varieties for special purposes shall be chosen, are given. Some of the earths the reader is himself directed to dig up in specified localities near Florence. These are, however, introduced into the studio scarcely less sophisticated than those bought in the market, for the means of purifying and preparing are given for each. The habits of pigments are described as by an experienced manipulator. In one case the writer, speaking of a red earth, says the more it is ground the brighter it will be; so that, if you spent a whole year in triturating it, the tint would be the brighter; and of vermilion, he adds, twenty years' labor would be advantageously bestowed on it. He speaks of pigments which are fugitive, and of the means, where such exist, of correcting such defect. He cautions the practitioner against colors which will not harmlessly mix together. Of a color called dragon's blood, he advises his readers to leave it alone, for that it is not of a kind to do honor to the workman; and revealing his honest and enthusiastic soul, he glories over the merits of those good servants in the color-world which are spontaneously excellent. Of ultramarine, the heavenly color, he writes with worshipful tenderness; with more than this, with triumphant acclaim of its nobility, its beauty, and its perfection. He describes how the painter should select his skins for brushes, how he should preserve them from the ravages of moth while kept in store, and how, at last, they should be made up. This wisdom bespeaks the experience of previous generations, as it testifies, also, to the general understanding, that an artist, before all things, should acquire a thorough knowledge of the materials on which the stability of his art depends.

In the later development of the art we find ample evidence that the highest did not scorn to cultivate and to seek the mechanical skill and the chemical knowledge which promised them safer or more beautiful grounds and colors and mediums with which to work. The history of Van Eyck's discovery hinges upon the artists' devotion to the menial part of their work. The story of the transference of the secret to Italy, with all its apocryphal incident, reveals how well grounded the best painters still were in mechanical skill. The anecdote of Leonardo da Vinci, which represents him distilling oils, and making other preparations, until his patron complained that the painter would never begin his picture, shows how humbly painstaking he was in his habits. Eastlake's very valuable and—to a painter—most interesting collection of anecdotes, facts, and observations, gives a good store of evidence of the knowledge coming from long attention to what would, in this day, be regarded as work beneath the profession. Advice from Titian is quoted, to friends as to worthy colors and modes of work; his canvases are found by restorers to be prepared differently from those of others of the time; those of Paolo Veronese are peculiar also; Bassano differed from either—facts showing that the studios were the painters' workshops. The story is reported of Correggio's friendship with a celebrated chemist, who gave him much help in the preparation of oils and varnishes, and whose portrait, painted by the painter in gratitude for services rendered, still exists at Dresden. Vasari was writing at this critical time, and he takes pains to tell of processes peculiar in the practice of the artists whose lives he gives. Dr. De Mayerne, physician in London at the court of Charles the First, preserves some valuable information about painting in his time. He tells of choice colors; of vermilion, prepared by a chemist in Holland, three times brighter than any other. He tells of Vandyck's habits—that, for instance, he mixed all his colors except vermilion on the palette; and he explains, from the painter's own instructions, the expedients he adopted to make dangerous colors—blues and green are specially mentioned, while orpiment is referred to as specially difficult to manage—safe from contact with pigments which would ruin them, and how thus he succeeded (as Titian had in the "Bacchus and Ariadne"—probably by the same means) in making it permanent. It was simply to paint the part strongly in light and dark; when quite dry, to pass a coat of varnish over this; later, to lay a mordant on the glassy surface with the juice of an onion; to apply the fugitive

paint with the white of an egg; to varnish a second time, and so leave the fickle color shut up in amber, or other pellucid sheets of gum. The practice of Vandyck, as recorded by such contemporaries, seems to have changed from that of the Venetians in respect to the varnish he used with his colors, which was no longer amber or copal—at least, exclusively—but mastic.

(To be concluded.)

The Print Collector.

LONGHI'S IDEAL COLLECTION.

IN Charles Sumner's pamphlet, "The Best Portraits in Engraving," he says: "The relation of engraving to painting is often discussed; but nobody has treated it with more knowledge or sentiment than the consummate engraver Longhi in his interesting work 'La Calcografia,'" and in a foot-note he adds: "This rare volume is in the Congressional Library, among the books which belonged originally to Hon. George P. Marsh, our excellent and most scholarly minister in Italy. I asked for it in vain at the Paris Cabinet of Engravings, and also at the Imperial Library. Never translated into French or English, there is a German translation of it by Carl Barth." We have been so fortunate as to come across a copy of the work in New York, it being in the library of Mr. Frederick Keppel. Apart from its literary value, it is a marvel of the printer's art. It is not on this we are about to dwell, but on an interesting list of masterpieces of engraving which Longhi gives as an unsurpassed collection for a connoisseur. The catalogue consists of less than two hundred prints. With each is given, in Italian lire, its market value, supposing it to be a fine impression, with good margin and otherwise perfect. The mere fact that it is lettered or not, he justly considers of no importance in estimating its intrinsic value. We purpose setting before our readers a translation of Longhi's catalogue with the prices as he gave them in lire* (or francs) in 1830 in Italy, and the prices at which the same prints would be valued at the present day:

ENGRAVER.	SUBJECT.	VALUE IN LIRE, 1830.	VALUE IN LIRE, 1880.
Maso Finiguerra.....	The Assumption (unprocurable).....
Martin Schoen.....	Death of the Virgin.....	800.....	1100
".....	Saint Anthony.....	300.....	1200
Mantegna.....	The Holy Family.....	800.....	1000
".....	Triumph of Caesar.....	500.....	900
".....	Battle of Sea Gods.....	350.....	600
Dürer.....	Adam and Eve.....	350.....	600
".....	St. Jerome.....	300.....	700
Parmigiano.....	The Entombment.....	250.....	300
Annibale Carracci.....	Christ.....	150.....	175
".....	Susannah.....	90.....	100
".....	Apollo and Pan.....	50.....	65
Guido Reni.....	Alms of St. Roch.....	160.....	175
Ribera.....	Silenus.....	90.....	100
".....	St. Jerome.....	80.....	90
".....	St. Bartholomew.....	100.....	120
Marc Antonio.....	Massacre of the Innocents.....	900.....	2000
Lucas Van Leyden.....	Dance of the Magdalen.....	400.....	1400
".....	Ecce Homo.....	500.....	1100
".....	Prodigal Son.....	60.....	450
George Pentz.....	The Taking of Carthage.....	200.....	360
Cornelius Cort.....	Massacre of the Innocents.....	100.....	125
Agostino Carracci.....	St. Jérôme.....	200.....	240
".....	Aeneas and Anchises.....	200.....	240
".....	Portrait of Titian.....	109.....	200
Henry Goltzius.....	The Dog and Boy.....	150.....	400
".....	Holy Family.....	98.....	120
".....	His Own Portrait.....	66.....	400
Martin Rota.....	Battle of Lepanto.....	90.....	110
".....	Last Judgment.....	270.....	380
De Bruyn.....	The Age of Gold.....	168.....	140
Villamena.....	Presentation in the Temple.....	130.....	100
Giles Sadeler.....	Entombment of Christ.....	78.....	60
Callot.....	View in Nancy.....	90.....	125
".....	The Great Fair.....	200.....	320
".....	Temptation of St. Anthony.....	90.....	145
Claude Mellan.....	Rebecca.....	140.....	170
".....	St. Peter Nolasque.....	300.....	600
".....	St. Francis.....	50.....	70
Bloemaert.....	Jairus' Daughter.....	360.....	200
".....	Repose in Egypt.....	80.....	65
Della Bella.....	Le Pont Neuf.....	150.....	180
".....	Castle of St. Angelo.....	120.....	120

* In converting lire into our currency, five and a half may be reckoned to the dollar.

Della Bella.....	Warrior and Lady.....	96.....	100
".....	The Philosopher's Stone.....	80.....	80
".....	Parnassus.....	80.....	80
S. Le Clerc.....	Miracle of the Loaves.....	120.....	100
".....	Entry of Alexander.....	130.....	100
Ficquet.....	Portrait of Lafontaine.....	60.....	95
".....	Madame de Maintenon.....	50.....	105
".....	Rubens.....	30.....	90
".....	Van Dyck.....	30.....	90
Schmüser.....	St. Ambrose and Theodosius.....	96.....	180
".....	Mutius Scaevola.....	80.....	185
".....	Birth of Venus.....	60.....	94

We shall give the conclusion of this list in our next issue.

ETCHINGS IN L'ART.

THE last quarterly volume of L'Art (which we have received from Mr. J. W. Bouton, the American agent of the Paris publishers), is rich with etchings, which for the most part are of uncommon interest in subject as well as admirable in execution.

"Chasse au Sanglier," by W. Unger, after the painting of Snyder, is a work of power. The subject is difficult and none but a consummate master of the needle could have done it justice. The boar is brought to bay, but that he will die hard the discomfited appearance of more than one of his canine assailants, placed "hors du combat," sufficiently attests. Foaming at the mouth and with his savage little eyes and formidable tusks glittering defiance, he has resolutely planted himself against a tree stump, prepared to make a final stand. It is evident, though, that he cannot hold out much longer. He is surrounded on three sides. One hound is about to spring upon him from the front, while at close quarters on either flank are others ready to support the leader of the attack. Should the luckless beast even now succeed in freeing himself, he cannot possibly escape from the rest of the pack, which, already in the foreground, in another minute may be upon him.

In agreeable contrast to the stirring action of this picture is L. Gaucherel's graceful interpretation of "Le Rapport," Philip Rousseau's Salon painting of this year. It represents a pointer, with a dead hare in its mouth. The foreshortening of the dog and the impression conveyed of arrested motion are admirable. The upper clouds are somewhat hard and flat in execution, which is to be regretted; but for this, the aerial perspective of the picture would be faultless.

The etching of Edmund Ramus of the Salon "Portrait de Mme. G.," after the painting of G. P. M. Van Den Bos, is wonderful in its contrasts of textures and scholarly in its chiaroscuro. The lovely face of the lady, which is full of sensibility, is charmingly modelled.

Henner's truly chaste and graceful painting, "Eve at the Fountain," is brilliantly etched by C. Courty, who seems to have caught fully the sentiment of the original. The solidity and suppleness of the flesh are given with rare skill. We have before us, indeed, something more than a mere flat representation in black and white of an artist's model. We see the perfectly-rounded form of a lovely woman, who stands out amid the soft shadows of the picture like a living statue.

Other etchings of the volume are: "Ouvrières en Perles à Venise," by Ramus, after Van Haanen (Salon, 1880); "L'Escamoteur," by Rachel Rhodon, after Watteau (Louvre); "L'Aveugle et Guzman d'Alfarache," by Masson, after Th. Ribot; "Paysage Boisé," by Alphonse Trimolet, after Hobbema (Louvre); and "Isle-les-Villenoy, Bords de la Marne," etched by E. C. Yon from his own painting in this year's Salon. We have not the space to notice these in detail. It may be said with justice, however, that few of them fall short of the high standard of excellence which has made the etchings of L'Art really the feature of what may well claim to be the best art journal in the world.

AT the London, Manchester, and Liverpool Agricultural Society's recent exhibition at Crewe, England, Messrs. J. & J. G. Low, of Chelsea, Mass., who had no idea of competing for prizes, and who had no one present to push their interests, were, to their surprise and gratification, awarded a gold medal, for the best art tile in relief and intaglio. It is more than a year since we first called attention to the really admirable work of this firm. Since then they have made remarkable progress, and their tiles have been made a feature in the decoration of some of the finest private residences in this country.

CERAMICS

SÈVRES CHINA.



SÈVRES SNUFF-BOX. IN THE LATE SAN DONATO COLLECTION.

THE history of the ware of Sèvres really commenced with the invention of soft-paste porcelain, at St. Cloud. The secret was carried from this place to Chantilly by two brothers, named Dubois, formerly pupils at St. Cloud, and upon their offering to sell their information to the French Government every facility was afforded them, and a laboratory furnished by the Intendant of Finance in the Château of Vincennes. After three years' trial, however, they were expelled, not having fulfilled their contract satisfactorily. One of their workmen, however, Gravant by name, an intelligent man, had gained much useful information, which he sold to the Intendant. In 1745 a company was formed by Charles Adam, a sculptor, and certain privileges were granted. Eight years afterward, however, these privileges were transferred to Eloy Richard, and the king (Louis XV.) took an active interest, paying one third of the expenses, and allowing it to assume the title of "Manufacture Royale de Porcelaine de France." The two L's in reversed ciphers became the regular mark, and the first letter of the alphabet between them formed the distinguishing date-mark (1753), commencing this new starting-point in the factory's history, the rest of the alphabet denoting successive years, until (omitting W) Z was reached in 1777. The double-letter period then commenced, A A for 1778, and so on until R R denoted 1795, when this mode of marking was discontinued, until in 1801 the new signs adopted by the government of that time were used.

From the king's partnership dated the prosperity of the factory, and in 1756 the buildings at Vincennes having become too cramped for the operations, the company built a large and suitable edifice at Sèvres, where a site had been purchased. In 1760 Louis XV. purchased the establishment from the company, and appointed M. Boileau director, at a salary of 2000 louis, and a competent staff of the first men in each department of the operations, the royal grant to the manufactory being 96,000 francs. Duplessis, goldsmith to the king, composed the models for the vases. Bachelier superintended the decoration, and directed the painters from the finest examples at his command.

The oldest color is the beautiful bleu de roi. In 1752 Helbot discovered the lively blue-ground color obtained from copper, known as bleu turquoise, and in 1757 the pink known as Du Barry, or Pompadour, was used; and about the same time other chemical experiments resulted in the violet pensée, jaune claire et jonquille, vert-pomme et vert-pré, combinations which, entering as they did into the most delicate composition forming the pâte tendre, rendered the pieces so produced the most beautiful that can be imagined or desired. Madame de Pompadour, whose court influence was supreme for twenty years, gave the factory every encouragement; and doubtless to her artistic taste and her extravagance the Sèvres porcelain of the best period owes much of its fame.

Beautiful, however, as were the productions of the Royal works, the desire to equal the Saxons in their hard paste, and also to imitate the durability and utility of the Chinese and Japanese porcelains, caused continued researches to be made, until in 1761 Pierre Antoine Hanüing, youngest son of the Frankenthal potter, sold the secret of hard-paste porcelain to the Sèvres manufactory. Fortunately the necessary kaolin was accidentally discovered in large quantities near Limoges

by the wife of a poor surgeon, who had noticed a white unctuous earth, which she thought might be used as a substitute for soap; this, on analysis, proved the desid-

erated for hard-paste porcelain, and so revolutionized ceramics in France.

The direction passed at M. Boileau's death successively to Parent, 1773, and Regnier, 1779, who, however,

remained director for nearly fifty years, during which time he founded the Museum of Ceramic Productions, with Napoleon's approval and assistance.

The finest period was, however, that from 1754 to 1764, when the pâte tendre was in its perfection, the more durable and later process preventing that beautiful "blending" of body and decoration which is so eminently artistic.

The pâte tendre manufacture never was a staple article of commerce, as the difficulty of its composition, and the loss sustained by its liability to fall in in the process of firing, made it of slow produce and very expensive. Its use, therefore, was from the first limited to the wealthy. Notwithstanding the important discovery of true kaolin in 1768, soft paste continued to be used for the higher objects of art till 1804, as the artists found they could not produce such brilliant effects in glaze and coloring on hard paste as were yielded by the softer material.

The value of Sèvres consists in its creamy and pearly softness, the beauty of its painting, and the depth of its glaze; and these qualities are only united in perfection in the pâte tendre of the early period. There are specimens, however, of the hard paste, which as works of art, in regard to painting, could not be surpassed. In the opinion of some art connoisseurs, early examples of old Sèvres are seldom beautiful, and owe their high value simply to their qualities as bric-à-brac. Mr. W. J. Loftie, in his "Plea for Art at Home," expresses such an opinion, but concedes that "they deserve a certain amount of praise as being among the few original pieces of European work we can point out." "The Sèvres decoration," he says, "was its own invention. It is not imitated from China or Japan, though it has been imitated in all directions of late. The colors are generally staring, but sometimes very delicate, and the little pictures are often exquisite examples of miniature painting." He truly adds, however, that it is not for such specimens that the highest prices are given, but for the early style of purplish pink, known as Rose du Barry, and "an equally unpleasing green, both spotted with a kind of diaper work of feebly-painted rosebuds."

"Pièces de luxe," which are painted by the best artists on grounds of bleu de roi, of gros bleu, of turquoise, of jonquille (a canary yellow), and of œil de perdrix, also sell at very high prices. At the sale of the Bernal Collection in London (in 1856), a pair of rose Du Barry vases sold for £1942 10s.; a pair of turquoise vases sold for £1417 10s.; a single bleu de roi vase for £871 10s.; a single green vase, with a painting after Greuze, for £388 10s.; a cup and saucer painted by Morin for £160; and a jewelled cup and saucer was thought cheap at £80. Since Mr. Bernal's sale, this kind of property has greatly increased in value. There were some remarkable specimens of rare old Sèvres at the late San Donato sale, among them being the superb vase in bleu de roi, made to order for the Empress Catharine II. of Russia, as a present to King Gustavus III. of Sweden, shown in our illustration. We present views of both sides of the piece. The front medallion was painted by Morin, and the reverse by Fontaine. The beautifully-decorated jardinières, respectively in rose Du Barry and turquoise, shown in our illustrations, are painted by Dodin, and were among the finest examples of soft paste Sèvres in Prince Demidoff's collection. The top of a snuff-box in soft paste, of the period of Louis XV., shown in the illustration in the margin, was also among the pieces of the San Donato palace. The deep blue vase in Louis XVI., from the collection of M. Edouard André, and the more elaborately decorated vase of the same period, from the collection of M. Beurdeley, which are shown in our illustrations, were both in the French ceramic department of the Paris Exhibition of 1878. There are but few finer pieces of this epoch than the pair of vases owned by Mrs. Hosack, which are to be seen in the loan collection of the Metropolitan Museum of Art. The medallions are painted by Dodin, and the gilding is by Prevost, the ground being bleu de roi. The picture on one represents Louis XVI. seated and receiving ladies



MODERN SÈVRES VASE. IN THE PARIS OPERA HOUSE.



MODERN SÈVRES VASE. IN THE PARIS OPERA HOUSE.

was imprisoned, and a commission, appointed by the convention, administered the affairs of the factory until M. Alexandre Brogniart, to whom ceramics owe so much, was appointed by the First Consul in 1800, and

of the court, who bring to him the newly-born dauphin. That on the other represents the king with his family seated in the garden of the Tuileries. The vases, which are dated 1772 and 1781 respectively, were the private property of the unfortunate monarch, and were sold for him, while in prison, by Gouverneur Morris to Dr. Hosack of New York. This latter gentleman, we believe, was the surgeon at the Burr-Hamilton duel. He was father-in-law to the present owner of the vases. Perhaps the best collection of Sèvres owned in this country is that of Mr. William C. Prime, who contributes to the loan exhibit at the Metropolitan Museum a fine pair of vases (1795-1799) in bleu de roi, decorated with battle scenes of the time of the Crusades; two plates of the 1776 period, decorated with flowers by Le Bel and De Choisy—all soft paste—and several plates in hard paste of various dates in the period of the First Empire and Louis XVIII. The other pieces in the museum are the property of Mrs. George C. Genet. They consist of a pair of richly-decorated egg-shell vases which are of modern Sèvres, and of comparatively small interest, and a remarkably interesting service of soft-paste porcelain of various dates from 1778 to 1784, consisting of the pot, sugar-bowl, creamer, and eleven cups and saucers. This service, which illustrates a great variety of fine work of the factory in ground colors and decorations, like Mrs. Hosack's vases, has a history, having been "gathered from year to year by Madame de Campan and her sisters, maids-of-honor to Marie Antoinette, by whose order they were allowed each year to procure pieces at the factory. This service was presented by them to their mother, Madame Genet, from whom they descended to their present owner." For examples of other periods of Sèvres, the general reader will have to visit the stores of such bric-à-brac dealers as Lanthier, Watson, and Sypher. As ranking with the best American private collections, may be mentioned that of Mr. Luther Kountze, the banker, who possesses, among other fine pieces, a superb pair of modern Sèvres vases in celadon, decorated in pâte-sur-pâte by Solon. They are about eighteen inches high, and are said to be worth £1800. The collection of Mr. S. L. M. Barlow is worthy of note, and Mr. August Belmont has some remarkably fine old pieces of pâte tendre.

Probably the highest price ever realized was for the



SÈVRES VASE. IN M. BEURDELEY'S COLLECTION.

three fan-shaped vases sold at Lord Coventry's sale, March 23d, 1870, at Christie's Rooms, to Lord Dudley, for £10,200 and commission.

In making purchases of old Sèvres, color being one of the principal features, the collector is cautioned against buying by gaslight. To the modelling of a figure or the shape of a vase, the artificial light is immaterial, but the turquoise, delicate and beautiful as it should be if the veritable pâte tendre, may turn out in the morning a very different color from

that of the previous evening. As has been stated before in these columns, the best method of testing restoration is to touch any of the suspected portions with the edge of a coin. The china will always give a certain ring though tapped quite gently, but the same touch upon the composition returns a dead, wooden sound. Without doubt, one of the most difficult lessons to learn is, to detect the difference between the beautiful and valuable soft paste, or pâte tendre, of old Sèvres and the pâte d'ur of more recent manufacture,



BLUE SÈVRES VASE. IN M. EDOUARD ANDRÉ'S COLLECTION.

when the art of making the former was discontinued, on account of the superiority of hard paste for durability, and subsequently lost. Old pâte tendre is beautifully white (to examine the paste, undecorated portions of the specimen should be scrutinized), and there is something like the surface of a cheese, a soft, impressionable appearance. The colors, too, and painting appear part and parcel of the "body," and not added superficially, as in the appearance of the hard paste. The coloring is thus beautifully soft, and blended with the "body," and the vitreous effect of hard paste is absent.

The soft paste now made in Paris, and which bears the Sèvres marks, and is generally known as Sèvres, though very beautiful in decoration, and having some of the characteristics described, lacks the peculiar whiteness of the old, the paste being of a grayish-white. While mentioning Sèvres, it may be remarked that some of the sparsely-decorated specimens have been, within the last thirty or forty years, redecorated and refired. Some of these are so well done, and done in some cases by French artists of considerable skill, that they can be with great difficulty detected, and such specimens, even when suspected of being redecorated, bring considerable prices. Dealers in the Palais Royal, too, it has lately appeared, have long been buying pieces of white porcelain at Sèvres, decorating these themselves, forging the Sèvres mark, and then selling them as products of the first quality, and as having been manufactured and decorated at Sèvres. Henceforth the Sèvres mark will be engraved in such a manner as to be indestructible, and under the glazed surface, so that forgery will be impossible. The authorities, who have only found out the trick lately, have issued the following regulations bearing on the subject:

"Article 1. The old Sèvres mark under the glaze is re-established. Article 2. Dating from March 18th, 1880, the sale of the white porcelain of the national manufacture of Sèvres is interdicted. Article 3. Defective works of this manufacture are to be destroyed. Article 4. Objects that are not considered sufficiently good to be decorated will be given gratuitously to the hospitals of Paris,

the mark being obliterated. Article 5. Objects which, although sufficiently good to be decorated, yet do not present all the qualities necessary to be classed in the category 'de choix,' may be sold under the following conditions: They may be decorated with color or with color and gold, but they are not to bear a decoration of gold only; they must receive, beneath the fire-mark, another mark on the glaze bearing these words: 'Elèves de la manufacture de Sèvres.'"

Among the chefs d'œuvres of modern Sèvres probably nothing has surpassed for beauty of decoration and artistic modelling the noble pair of vases which stand in the foyer of the Grand Opera House in Paris, outline illustrations of which are given in the present article.

UNDER-GLAZE DECORATION.

ONE of the most useful of the recent additions to ceramic literature is Miss McLaughlin's unpretending little treatise on under-glaze decoration.* Its author has had abundant and successful experience, and is able to give clear and practical directions for the practice of this attractive branch of art. At the outset she insists upon the necessity of a thorough preparatory study of drawing, and deprecates the "lamentable fact" that much of the pottery now being painted by amateurs "has its value diminished rather than enhanced by the work put upon it." Pottery in general, and the colors to be used in decoration under the glaze, are treated in the opening chapters, and Miss McLaughlin proceeds then to describe the method of painting on pottery discovered (it is said) by M. Laurin at Bourg-la-Reine in 1873, subsequently adopted by Haviland, and rediscovered and applied "by the writer in Cincinnati, in October, 1877." The finished work, done after this method, "presents the appearance of a painting in oil to which a brilliant glaze has been applied." There is no secret about this glaze, the results being due solely to the peculiar method of painting, the relation of the glaze thereto being merely the same as that of the varnish to an oil-painting. The distinguishing feature of the Laurin-Haviland-McLaughlin method of under-glaze decoration consists in the use of clay, which is "mixed with coloring oxides capable of bearing a high degree of heat in firing, and which gives them body, producing a thick impasto in the painting. The work partakes, therefore, both of the nature of painting and modelling, as the high lights may be laid in so thickly as



ROSE DU BARRY SÈVRES JARDINIÈRE. IN THE LATE SAN DONATO COLLECTION.

to produce an actual relief." Concerning these clay colors Miss McLaughlin says:

"It is somewhat difficult, indeed, almost impossible to give a correct idea of the palettes to be used in this kind of painting. If colors could be procured, already prepared for use, as oil paints are, and these colors had the same appearance after firing as before, it would be comparatively an easy task. As it is, the colors must be mixed with clays in certain proportions, and, on account of the change produced by firing, the proportions necessary to produce the intensity of color

* Pottery Decoration Under the Glaze. By M. Louise McLaughlin. Cincinnati: Robert Clarke & Co. Pp. 95. Price, \$1.00.

desired can only be determined from experience. The result, after the work is finished, differs from its appearance before firing to a greater extent than in any other kind of decoration upon pottery. As a rule it may be said that the colors are intensified by firing. Experience only can give an accurate idea of these changes.

"The clay which is to form a body for the colors must be dissolved in water until of a proper consistency for painting. The clay used in the manufacture of white granite ware is probably the best clay for this purpose generally accessible. This can be mixed with all the colors without injury to the tint of any. Parian clay produces the most beautiful effects, and, where it is possible to procure it, forms the best medium for this painting. In the case of yellow, which does not always stand the fire well, it is best to mix the color with a yellow-tinted clay; in the case of scarlet, pink or crimson, and greens, nothing but white clay must be used, if purity of tint is desired. A palette or a slab of glass may be used for mixing the colors and clay. The powdered colors as procured are not perfectly pulverized, and must be well rubbed down, with a muller and palette-knife, before being mixed. The white clay takes the place of white, and is used to lighten every tint as well as to form a body for the colors. In the

the coating of clay is very quickly absorbed into the body, and this causes it to shrink unequally with the body and thus to crack. When the body and the applied clay are more nearly in the same condition, and



SÈVRES JARDINIÈRE. IN THE LATE SAN DONATO COLLECTION.

the former still retains considerable moisture, it does not absorb that of the clay on the surface so rapidly, and they shrink and dry together. The drying of the clay used in painting can be retarded by the use of gum tragacanth. It would be better not to mix the gum with more of the clay than is to be used at once; if allowed to dry upon the palette the gum will not redissolve readily, and the mixture will be unpleasant to work with."

For the actual process of painting Miss McLaughlin gives directions as follows:

"Let us suppose that the artist wishes to paint a vase. A certain tint being selected for the ground, the color, or colors, which are to produce it are mixed in their relative proportions. A sufficient quantity should be prepared to paint the whole ground, especially if a mixed tint, which it would be difficult to reproduce in its exact proportions. It will require some little experience to enable the artist to judge how much will be needed, and perhaps it will be somewhat difficult for any one accustomed to painting in other methods to realize the quantity of paint used in this. It is better to have too much mixed than too little, as it can be kept and used another time. The color, or colors, for the ground, having been rubbed down until perfectly smooth, may be mixed with more or less clay, according to the shade of color desired. The first tint may be made to represent the darkest shade in the ground, and a comparatively small amount of clay should be used. After the color has been mixed with the clay it can be placed on one side of the palette. By taking portions from it and adding more clay, other shades of the same color may be made. First a light tint may be prepared for the first coat upon the vase.

"Before commencing to lay on the ground it is well to wash the surface of the vase with a thin solution of glaze, such as is used for finishing the ware, or with borax water. This is to insure the adhesion of the

sprinkled until it has absorbed water enough to keep the clay, which is to be applied to its surface, from drying too quickly. A broad, flat camel's-hair brush may then be charged with the light tint, and the surface of the vase covered with it as evenly as possible, and so thickly as to completely obscure the body. This done, another tint, darker than the first, in a degree sufficient to permit their being distinguished from each other, may be mixed. This will form the middle tint of the ground, and is to be laid on over the first. The reason for applying two coats is that, although it might be possible to paint one with the degree of thickness necessary to prevent the shrinkage of the applied clay in the firing from revealing the body of the vase, still the beginner is very likely to be deceived as to the thickness of the impasto, judging by the eye alone. It is better therefore to apply two coats, so that one may cover up the deficiencies of the other. The reason for having these two coats of different tints is that it is then possible to be assured that the surface is covered completely, it being easy to distinguish the first tint laid from the body of the vase, and in the second painting to observe that it entirely covers the first.

"The second coat finished, a lighter tint should be

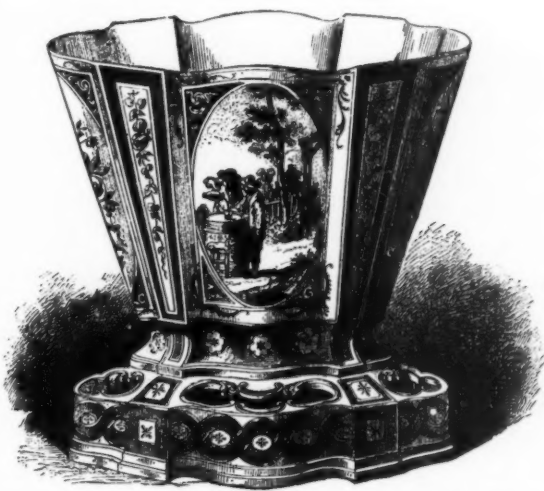


BLUE SÈVRES VASE. IN THE LATE SAN DONATO COLLECTION. MEDALLION PAINTED BY MORIN.

use of scarlet, crimson, and yellow, a considerable amount of the color in proportion to the clay must be used for the darker portions, to give sufficient depth. It is a good plan, where experience has rendered it possible to do it with judgment and certainty of result, to mix the various tints in water with clay, in quantities, and then allow them to dry. When dry they can be pulverized, and the colored powder can be put away in bottles for future use."

As to the state of the ware to be decorated under the glaze, Miss McLaughlin remarks:

"For this method of decoration the ware should be in the 'green' state. The more moisture it contains the better. Pieces can be kept in this state a considerable length of time by placing them in a box lined with plaster of Paris about an inch thick; if the inside is occasionally sprinkled with water it will remain moist and keep the clay in good condition even two or three months. It is necessary to exercise this care in keeping the ware moist in order to prevent the clay which is applied to the surface in painting from cracking during the process of drying. It must always be borne in mind that the material made use of in painting is simply clay, which has been artificially colored, and, as clay, becomes subject to the rules which govern all work of this kind, whether it is making pottery, modelling, or painting faience. In this case the clay is used as paint, and must be of such consistency as will permit its manipulation with the brush. When the piece of ware upon which this painting is applied has previously become too dry, the moisture in



BLUE SÈVRES JARDINIÈRE. IN THE LATE SAN DONATO COLLECTION.

clay, of which the painting is to consist, to the clay of which the vase is made. Previous to this the vase, if not already in good condition, should be washed over with a brush, or with a sponge dipped in water, or

mixed, with which the ground is varied by touches here and there, making the highest light of the ground, while touches of the first tint mixed give the darker shades. There should be difference enough in tone between the middle tints of the ground and these lighter and darker tints, to produce a good effect of light and shade, and these touches should be laid on with a free hand, and then softened into the ground, care being taken that the lights and shadows should not end too abruptly. In these touches, as in all the painting, there must be a certain thickness in reality as well as in appearance, to make the work effective when finished. The clay shrinks and seems to be dissipated in the process of firing, and if applied too thinly, in any part, will reveal the body of the ware or some under-tint, perhaps, spoiling the appearance of the whole.

"The ground finished, the decorative design may be painted upon it. This should not be outlined upon the surface, but should simply be painted with a free hand, and without too much attention to detail, a brilliant effect of light, shade, and color being the object aimed at in this style of painting. We will suppose that a floral design is to be painted upon the base. The middle tint of the flowers can first be laid, the shadows are then put in, and lastly the high lights, laid on heavily, almost giving the effect of relief. Leaves and other accessories of the design may be treated in the same manner. The edge of the design must be softened into the background, to avoid a hard effect after the work is glazed."



BLUE SÈVRES VASE. IN THE LATE SAN DONATO COLLECTION. MEDALLION PAINTED BY FONTAINE.

BRIC A BRAC

JAPANESE LACQUERS.



In some comments on Japanese lacquer a month ago we referred to the general ignorance that prevails concerning this thoroughly artistic species of Oriental work. Its manufacture is peculiar to the East, and the study of it is so fascinating that one can easily understand a person who is not ordinarily a bric-à-brac hunter becoming an enthusiastic collector of these rarities of delicate handicraft. In presenting this month several illustrations of lacquer ware, well calculated to delight the hearts of connoisseurs, we are glad of the opportunity to add some details, derived in part from an interesting account of the lacquers of Japan by Mr. Maéda, who represented that country at the Paris Exposition of 1878. The substance employed in the manufacture of lacquer is the product of the *Rhus vernicifera*, a tree belonging to the family of *Anacardiaceæ*, which attains in six or eight years a height of from twenty to twenty-five feet. Having reached maturity at this age, horizontal incisions, six inches long, are made in the trunk about thirty inches apart. In the middle of each of these a circular opening is pierced to provoke the issue of the crude lacquer or varnish, which is collected in an iron spatula. The branches of the tree may also be cut and put in water for about three weeks, the sap being extracted from them by means of incisions. The best varnish is that gathered from the end of July to the middle of September. As it leaves the tree it is of a dull white color, and much resembles cream; exposed to the light and air it soon turns brown, and finally becomes almost entirely black. So venomous is it that the workmen cover their faces and hands with grease to prevent the poison from entering through the pores of the skin. It is employed sometimes alone in its natural state and sometimes mixed with oil or certain substances, such as sulphate of iron, vermilion, and various powders, which serve to harden or to color it.

The lacquers produced with these different sorts of varnish are the result of very numerous and varied processes, the manufacture requiring much care. The wood to be covered with the lacquer is delicately fashioned, the interstices being closed with a paste of wheat flour, sawdust, and coarse varnish. Upon this wood is applied a layer of plaster formed of calcined clay and coarse varnish diluted with water; this is covered with a number of similar layers and polished with a smoothing-stone. New layers are then added and polished in turn with a finer smoothing-stone. Finally the object is placed in a wooden box, the interior of which has been dampened with water, so that the lacquer hardens in a dark, moist atmosphere. According to the workmen, this precaution is absolutely necessary to produce the prompt hardening and fine appearance of the object, which has finally to undergo a polishing with charcoal.

Such is the foundation on which the artist works, executing either simple marbling or more difficult and varied designs. In marbling, a layer of varnish, mixed with cinnabar, orpiment, red oxide of iron, Prussian blue, and other coloring matters, is struck with a very thin spatula, to which the varnish adheres in places, producing depressions which are the base of the marblings; successive polishings with charcoal and a mixture of oil and pulverized stone give the work its brilliancy. The regular designs are of two kinds, flat and relief. The flat design is first drawn on a sheet of thin paper, the lines

of it being then traced on the back of the paper with a mixture of varnish and vermilion. This paper is then laid on the lacquer, face upward, and rubbed with a bamboo spatula. The design is thus transferred to the lacquer and is afterward covered with gold powder, the object being then polished as usual. The relief designs are made with a mixture of varnish and red oxide of iron, sprinkled, before the hardening, with fine charcoal powder. To the design thus made are added as many layers of lacquer and "colcotar" as may be necessary to produce the required relief. Gold, silver, and bronze powders are applied on the last layer, while the varnish is still soft, in such quantities that the layer is composed principally of metal. The artist, although having but a very limited number of colors at his disposal, secures a great variety of tints by cunningly graduating the thick-

ness of the layers, by employing various metallic powders, or by incrusting in the lacquer bits of precious metal, ivory, or mother of pearl.

These methods of decoration are applied to both black and colored lacquers, and to a kind still more precious called gold lacquer, which requires even greater skill and painstaking. It is made by sprinkling a fresh layer of varnish with small bits of gold leaf; the surface, when

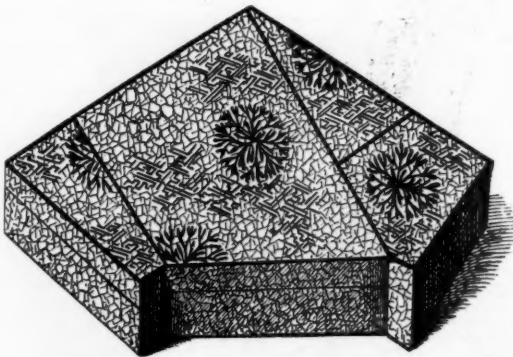
shell, and metal, but many lacquered objects are so encrusted with ornament that it is very difficult to determine the base. Even the common lacquers are not considered complete until fifteen or eighteen layers have been applied. Much time may be spent in finishing fine lacquer, and it is even said that among the Japanese nobility it was once a custom to begin a piece of lacquer work on the birth of an eldest son, to add a layer to it each year, and when the child came of age, the completed work was given to him as a birthday present. It is impossible to fix the date at which the manufacture of lacquer was begun in Japan. An old Japanese book, published nearly two centuries before Christ, speaks of lacquer furniture. Several native authors of the fourth and fifth centuries of the Christian era refer briefly to red and gold lacquers, and one speaks of a new sort of lacquer encrusted with mother-of-pearl, but none gives the least account of the process of manufacture. The civil wars that afterward desolated Japan appear to have interrupted the art, but it was revived, and the objects made from the beginning of the tenth to the middle of the seventeenth century, according to Mr. Maéda, "bear the name of *Jidai-mono*, and are greatly appreciated by amateurs." Whatever the true early history of lacquer may be, it is certain that the products of this delicate art have always been highly valued by the natives of Japan. Lacquered boxes were considered the richest of presents, and were generally placed in the most retired part of the owner's house, far from the profane gaze of strangers. Manufactured in government establishments, they were destined for princely mansions, and did not appear in the public markets. Only certain princes had the right to give away saucers ornamented with paintings in lacquer representing cranes and tortoises, bamboos and fir-trees. So jealously was the lacquer-work guarded that hundreds of pieces of porcelain were brought from Japan for one of lacquer that was allowed to leave the country. In a single year eleven ships reached Holland with about 45,000 pieces of rare porcelain and only 101 of lacquer!

Until our own times, indeed, lacquers were rarely exported, although highly valued in Europe. To supply the want, the work of the Orient was cleverly imitated, the famous Martin reaching such perfection that Voltaire complacently declared he had surpassed the original makers. Madame de Pompadour paid over 110,000 livres for Japanese lacquers, and Marie Antoinette's rich collection is still preserved and admired in the Louvre. Since the opening of commerce with Japan, and especially since the last revolution, much lacquer-work has found its way to Europe and America. It has formed a feature at all the great expositions of the last twenty years, especially at Paris two years ago, where dealers and collectors exhibited a great variety of articles, including those herewith represented. The collection of Madame L. Cahen, of Antwerp, comprised numerous rare specimens, three of which are given. The beautiful little gold lacquer cabinet, made toward the end of the seventeenth century, is only a trifle larger than our picture of it. On the four sides it is exquisitely decorated with minute figures, cranes, and tiny giraffes in bits of landscape. The removal of the front shows the interior divided into two unequal parts; on one side are four little drawers; on the other is a sort of square cup and saucer, the latter adorned with flowers, the former lined with

silver and decorated with flowers and butterflies; below is another drawer the full width of the cabinet. All the drawers are exquisitely ornamented with flowers and leaves. The box in white lacquer, lined with gold lacquer, is very rare and of surprising delicacy. It appears as if made of bits of egg-shells united by black filaments; on the top are slender lichen flowers, gilded, and geometric designs. Madame Cahen's col-



GOLD LACQUER CABINET. COLLECTION OF MME. CAHEN.



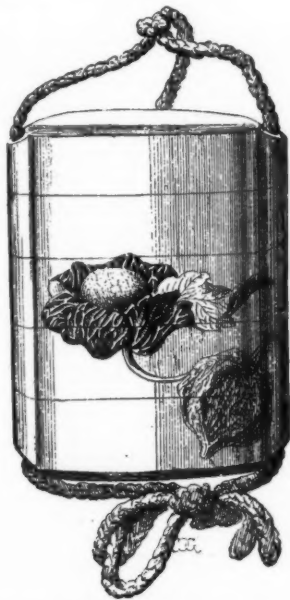
WHITE LACQUER BOX. COLLECTION OF MME. CAHEN.

hardened, is polished and coated with another kind of varnish prepared by careful straining and the mixture of a little gum. Put on in thin layers, this varnish remains transparent and allows the particles of gold it covers to be perceived. In cheaper qualities of this lacquer tin foil is used instead of gold leaf.

Lacquer may be applied to wood, to card-board (which accounts for the lightness of some articles), to ivory,

lection contains a great number of singularly graceful gold lacquer boxes, shaped like eggs or fruits, fishes, big or little, cocks or owls, mandarin ducks or sleeping cranes. Butterflies with outspread wings, sheaves of bamboo, groups of screens, and many other designs are figured on them. The box illustrated is a curious instance of the fan shape and decoration. The "inros," or medicine-box, as it is called in this country, is a familiar object in Japan. Although only three or four inches long, it is frequently made with many different compartments or tiers, each of which is easily disconnected from the others. It holds small pills, lozenges, or pellets of perfume, and is strung to the girdle by a netsuké or toggle. Japanese gentlemen, in visiting their friends, we are informed, often take out from the "inros" a pellet of some choice perfume and drop it into the censer which is always kept burning in the homes of the wealthy. The aroma is thus diffused throughout the apartment, and is sniffed up appreciatively by the company, very much after the manner in which a judge of wines in this country would test the bouquet of a fine claret.

The medicine-box shown in our illustration is one of a remarkable series of sixty of these little "portable pharmacies" belonging to the admirable collection of M. Ph. Burty. It is of smooth gold, decorated with cherry-shaped fruits in transparent husks. Another of these boxes is of black lacquer, spotted with gold and decorated with red and yellow narcissus leaves; a third is of smooth dead gold, with grasshoppers, butterflies, and dragon flies in colored mother of pearl. Among the other treasures of M. Burty's collection, which formed a special attraction at the exposition of 1878, are a tiny



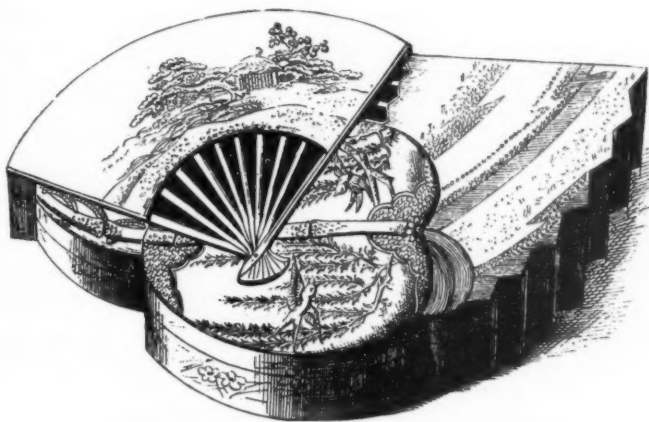
GOLD LACQUER MEDICINE-BOX. COLLECTION OF M. BURTY.

and exquisite gold lacquer cabinet, barely two inches high, covered with geometric designs, and further decorated with an apple-tree in blossom, interlaced with a fir-tree, and, on the inside faces, with little plates; an ivory box adorned with dragons in gold lacquer, and a comb covered in lacquer gilded on black, with flowers, leaves, and branches. Our remaining illustration shows a gold lacquer box in the form of a guitar, adorned with flowers; it belongs to the collection of M. Chas. Ephrussi, also exhibited at the recent Paris Exposition.

Besides these private collections, many remarkable specimens of lacquer work were shown at this exposition by other exhibitors. Great antiquity was claimed for some of these; one box, with a design of a Buddhist divinity in the clouds, was boldly inscribed: "Made eleven centuries ago!" One most striking piece, a large black lacquer box, showed a gray eagle seizing a raven in its golden claws. On another, a writing-desk, appeared a man standing beside a horse, both in colored ivory, except the hands and the face of the man, which were in mother-of-pearl; in the same material were a fan held by the man and a garland of vine-leaves above the group; the design was vigorous and in very thick

relief. The most astonishing specimen of gold lacquer was a box, on the cover of which was a cascade in the midst of a landscape. The design appeared as if chiseled out of pure gold, and the object looked more like an ingot in the shape of a box than like a piece of lacquer.

By far the best public collection of Japanese lacquer—at least outside of Japan—is that of Marie Antoinette, in



GOLD LACQUER BOX. COLLECTION OF MME. CAHEN.

the Louvre, already alluded to. Mr. R. E. Moore, who has just returned from Europe, was much pleased, he tells us, with the collection in the new Technical Museum in Edinburgh, an admirable institution under the auspices of the University of Edinburgh. The specimens of lacquers which this gentleman has lent to the Metropolitan Museum of Art have considerable interest. They consist of almost thirty fine examples of such medicine-boxes as we have alluded to, illustrating a great variety of treatment in decoration; a small square box of pure gold aventurine lacquer decorated with branches of blossoms of the Prunus tree; a section-box, with cover over all, in black and gold lacquer, decorated with the arms of the Togogawa family, and a square box with tray in Japanese pure gold and aventurine lacquer, decorated with vignettes of various curious designs, with borders of inlaid particles of gold. Mr. Moore, it may be remembered, bought entire the remarkably fine collection of lacquers belonging to Mr. Samuel Colman, the artist. It is now broken up, several choice pieces having been sold to enrich other collections. What remains, however, is still very considerable in number and desirable in quality and variety. A piece in Mr. Moore's cabinet, which struck us as especially graceful and unique in decoration, is a box in black and gold lacquer, (about 6x8), with three fish in high relief, one in mother-of-pearl, and the others in raised lacquer of gold, red, and black, swimming among reeds and grasses. The beauty of the composition is extraordinary, even for a Japanese work of art.

The largest and best private collection in the United States is undoubtedly that of Mr. W. T. Walters, of Baltimore, and dealers who ought to know say that there is no private collection in Europe to surpass it. That of Mr. Quincy A. Shaw, of Boston, contains some pieces of extraordinary merit, as does also that of Mr. H. L. Higginson, of Boston, which is particularly strong in its "inros" specimens. The collection of Mr. Philip Phoenix, of New York, has many pieces of rare beauty, and is distinguished generally for variety and excellence in form and decoration.

One of the finest and most varied collections of Japanese lacquers ever brought together is that lent by Mr. W. J. Alt for exhibition to the Bethnal Green branch of the South Kensington Museum, in London. Some of these objects are so characteristic of Japanese customs that we must not omit to speak of them. There are, for instance, several luncheon-boxes, each in four or five tiers, and with two lids. In their country excursions and picnics, of which the Japanese are very fond, these boxes are important adjuncts, as one of them is capable of holding an entire meal for several persons. The deepest compartment holds the boiled rice, while in the others are disposed preparations of omelettes, cutlets of game or chicken, fish, prepared vegetables, cake, and sweetmeats. The luncheon-box is sometimes in the shape of a tea-jar, and when taken to pieces for use, furnishes a rice bowl, a saki bottle, saki cups, several food trays divided by partitions, pierced for holding the saki bottle, and a shallow bowl which forms the cover. Other objects to which the Japanese apply the use of

lacquer are most varied, including inkstands, smoking-boxes, bon-bon boxes, mirror-stands, fan-racks and cases, and those queer little hats which are balanced on the head with silk pads, and tied under the chin with bands and strings.

It is worthy of note that while the most brilliant period of the art of lacquer manufacture is conceded to have been from the middle of the seventeenth to the end of the eighteenth century, there has been a revival of this work within a few years, and magnificent specimens of unusual size have been produced, such, for instance, as the leaf of a screen exhibited at Paris and illustrated in the September ART AMATEUR. Still, it may well be doubted that the best work of a century and a half ago will ever be surpassed, if, indeed, equalled. There is no such incentive for superior handicraft in Japan now as there used to be in the olden times, when the consideration of pecuniary gain was not permitted to enter into the execution of a real work of art. The demand in Europe and America for the products of the country has aroused the cupidity of the Japanese, who now work for money, and, naturally, cannot afford to devote the time and the care to their tasks that they used to give when they were

executed for the glory of the craft and for their own personal distinction. The old lacquer of Japan is almost indestructible. Not only can it not be easily scratched, but it may be soaked in water for months, and even years, and submitted to other rough usage, which would be ruin to similar objects of European or American manufacture, and lose not a jot of its beauty. The foundation is generally of wood, but no degree of atmospheric moisture or heat or cold could cause it to warp or swell. Here is an interesting illustration: In 1874, the French steamer "Nile" was sunk off the coast of Japan in 25 fathoms of water. After remaining thus submerged for eighteen months, about two hundred cases of the cargo were brought up from the wreck, and it was found that those containing lacquer, although filled with water, had their contents absolutely undamaged. We have seen in New York some of these very



GOLD LACQUER GUITAR-SHAPED BOX. COLLECTION OF M. EPHRUSSI.

pieces, and we can say that there is not a scratch or blemish on the lacquer, and the metallic decorations are wholly free from even a suspicion of tarnish.

MR. G. L. FEUARDENT recently picked up for a trifling sum a very ancient and beautifully carved little block of ivory representing a Japanese priest absolving the devil. His Satanic majesty has the traditional monster's face, and three toes only on each foot and three fingers only on each hand. He kneels before the priest in abject penitence, while the holy man saws off his horns.

ART NEEDLEWORK

OUTLINE EMBROIDERY.



OUTLINE EMBROIDERY.

DOILY COMPLETE WITH FRINGE.

a cup of the required size for working, examples of fringes, and a doily after completion. The color of the embroidery silk may be selected with reference to that of the tea service, or may be red, brown, black, or blue; but in all cases two shades are more effective than one. Most of our city lady readers are already familiar with this kind of work. These designs are not for them, but are given in compliance with requests for information on the subject of outline embroidery from ladies at a distance. The illustrations on the inside pages of the supplement of our September number afford excellent designs for outline embroidery.

SOME NEEDLEWORK SUGGESTIONS.*

WOVEN fabrics, or "textiles," will sometimes give good suggestions for needlework, if it be remembered that the way they are produced is so different from needlework that their patterns have a character of their own which it will not do to imitate. Heraldry will also teach the student many things. Not the stiff little cuts in a peerage, but the treatment of coats-of-arms and all their adjuncts of crests, supporters, badges, mottoes, devices, liveries. Notice the way they are drawn and treated in old painted windows, wainscots, and other carving, tapestry, inlaid work, woodcuts, armor, tombs, and many other relics of the days when such things had their practical use and living meaning. Also see the drawing of the various animals, birds, flowers, crosses, fabulous creatures, and many other things used for charges and devices. If your name be Talbot or Lockhart, many quaint devices and "sotel-



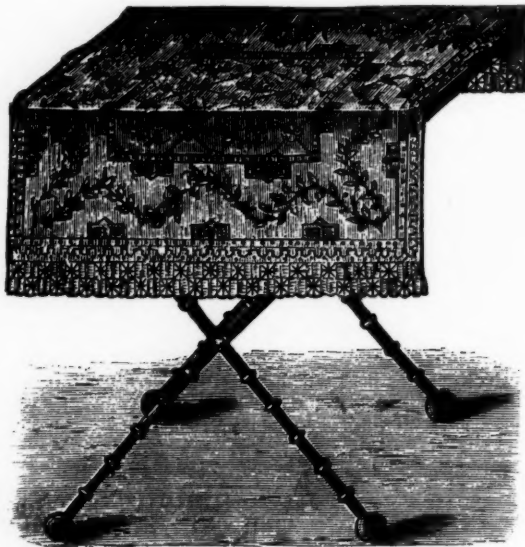
OUTLINE EMBROIDERY.

FULL-SIZE DESIGN FOR CENTRE OF DOILY.

ties" may be contrived from the family bearings; if it be Smith, do not disdain the good use to be made of the

* For most of these suggestions we are indebted to Mrs. Elizabeth Glaister's excellent manual on "Needlework," published by Macmillan & Co., New York and London.

hammer. If, being called Margaret, you wish to powder your mantle with daisies, a true "Marguerite," conventionally treated, will suit your purpose admirably. Again, if a lion be your crest and you want to represent him on a screen or curtain, do not try to make your drawing of the kingly beast you have seen at the circus, where his cat-like and night-prowling aspect is probably the only one you will seize; but look for him in the church-window, on the stable weathercock, if it be old enough, or in the oldest pedigree, and you will find the lion of chivalry, such as the ancestor who chose him believed him to be, full of fight, ramping, and raging, "armed and langued," terror to his foe and courage to his friend. In fact, he is conventionalized and will suit your work admirably, besides being quite easy to represent; he will look better in applied work of tawny velvet, with a stitch of red for his tongue and a touch of gold for his collar, if he wear one, than fifty shades of yellow and brown, and a world of pains, will make the drawing of Felis Leo.



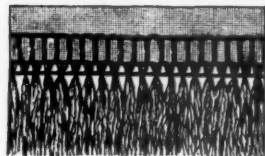
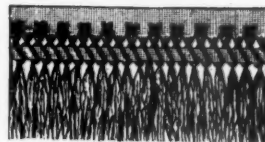
OUTLINE EMBROIDERY.

DESIGN FOR A TEA TABLE CLOTH.

Illuminated manuscripts will supply many notes and suggestions for art needlework. The miniatures have often little scenes where embroideries are used and carefully painted, a lady's dress, a saint's robe, a hanging or a curtain with the patterns faithfully represented. The borders are often splendid examples of ornament, in pure colors and flat tints, with harmonious grounds and details spiritedly yet easily expressed. Look at the ivy-leaves on the cover of some cheap publication. Any one can draw ivy-leaves "so very naturally," and so they sprawl over the page and among the title letters anyhow, the more the better. Contrast with this the treatment of the ivy-leaf in a fourteenth-century illumination. The old worker in the "scriptorium" has probably loved the ivy-leaf as well, and understood its true character rather better, than the facile young person of to-day. His leaves do not sprawl, but grow out of a sufficient stem, right and left in due order—as ivy does grow, by the way—each one with a proper length of foot-stalk, in its exact place on the page, bearing its fair share of the ornament, and standing in the right relation to its fellows. As the form, and not the color, of the ivy-leaf is wanted to

serve the decorative purpose, they are not green, but blue, and crimson, and gold, according to the color wanted in the page. If you require a border of ivy-leaves for your work, treat them after this fashion of the illuminator; put them in flat unshaded color on

your ground, run a black line round them as he has done, with perhaps a light one as well, near to but within the edge of the leaf, and mark the chief veins with lines of light. If the leaves still look hard, sprinkle the ground with little dots, or see what use the painter has made of the multitude of little fibres by which ivy clings to the wall. Do not follow him in servile fashion, but glean from his work what will suit your own.



DOILY FRINGES.

The art of the potter of every age and in every country where he has produced good work must be studied with a view to hints for embroidery patterns, remembering the great differences between the shapes and texture of his objects, and the facility of his paint-brush, and your flat surfaces and needle and thread. Do not work the "willow pattern," every part of which is adapted to a round plate, on the square end of your chair-tidy, but you may wisely see if there be not a pretty border inside a bowl that can be nicely expressed in stitches, or if the cock and hen on a cup will not give a good idea of their treatment for a screen-panel. See how simple yet effective are the rude scratches on a Moorish water-jar, and how admirably the ornament is adapted to the size and shape of a Greek vase. One is often in great need of patterns that do not represent any kind or modification of foliage; these are very often to be found on pottery, while good conventionalisms and effective treatments of flowers may also be drawn from it.

Many beautiful old quilts are made of silk and satin, embroidered in pure silks or in gold and silver twist. Most of the best specimens are from France and Italy, where from the arrangement of the houses the beds have continued to be more "en evidence" than has been the case in England for the last two centuries. Many also are of Indian origin; the quilted ground of these is sometimes of fine soft silk and sometimes of thick muslin, over which the patterns are worked in silk. Others, though of Indian workmanship, show a Euro-



OUTLINE EMBROIDERY.

FULL-SIZE DESIGN FOR CENTRE OF DOILY.

pean influence, of which the most curious are those worked at Goa, under Portuguese dominion, in the

seventeenth century. Though often beautiful, and always interesting, these coverlets are only suitable for imitation in their general arrangements or coloring, and the difficulties in the way of a modern coverlet of this kind are such that we do not advise its being undertaken except on a small scale, as for a child's bed, or for "a spread," to be put over a bed in the daytime.

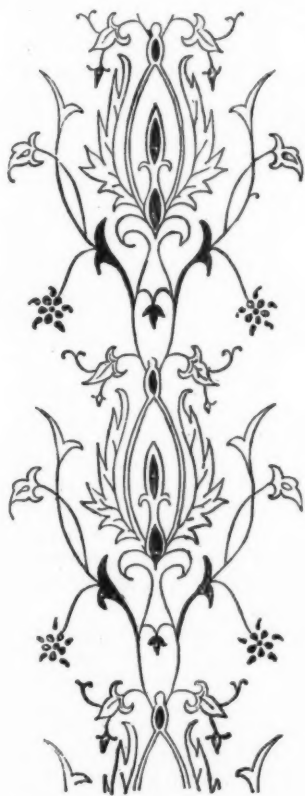
Besides the bed furniture, there are several smaller things in a bedroom that may well be decorated with needlework. The panels of a wardrobe-door may be filled with linen having a suitable design in crewel or thicker worsted; much good art may be employed here in design, with a very trifling expenditure of time and materials. The covers for the drawers and toilet-table may have ends fringed and bordered in the same way as a tidy, but more boldly done. Line patterns and simple border designs are worked in red or blue ingrain cotton, or in silk for the guest-chambers. Blue linen embroidered in white also looks well, and may be constantly washed.

The very best contrivance for guarding the wall above a washstand from splashes is a piece of stout linen, hung without folds, and embroidered in some rapid and easy design with crewel or worsted, which will wash quite sufficiently well, and for this purpose make a firmer and more effective line than cotton.

It is for these temporary hangings that, if anywhere, a design bordering on the grotesque may be allowed, seeing that it claims attention only for a short time during each day, and that it is not a laborious or much-studied performance; we must remember, however, that even a grotesque must be harmonious in line and color, and not neglectful of the rules of composition. A washstand-hanging should be suggestive of water or of the toilet; splashing ducks, water-nixies, mermaids and dolphin

indicate the pleasures of bathing and dabbling; fish, reeds, water-lilies, and other aqueous plants suggest the refreshing and life-giving powers of water; while a slight rendering of the fable of the daw in borrowed plumes may combine the decorative effect of a party of peacocks, with the moral that health and cleanliness are the best of cosmetics.

Borders are the best and easiest ornaments for table-cloths, including in the term such detached ornaments as are placed at regular distances all round the cloth, for the folds in which the cloth hangs do not interrupt such an ornament dis-

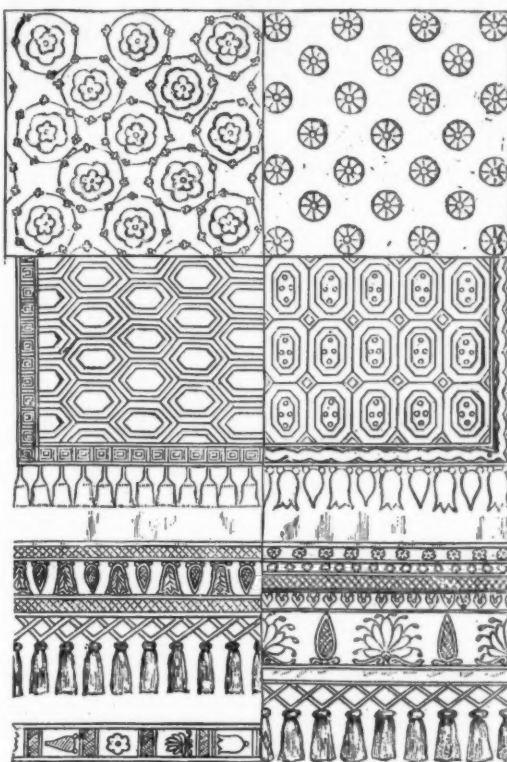


DESIGN FOR AN EMBROIDERED BELL-PULL.

agreeably. Groups of flowers in each corner are lost if the cloth be on a square table, and too much displayed if they are worked in the middle of each side. If the covering be on a round table, a corner ornament is better seen.

A very good subject for needlework is the white cloth brought into the drawing-room with the tea-tray, and covering the whole or part of the table. The work on these cloths must not only be of a kind that will bear constant washing, but it must look as if it would bear it, therefore many colors and crewels are not suitable. Embroidery in white thread is in very good taste, but it is scarcely effective enough to repay the worker.

Drawn-work, where the ornament is made in the threads of the linen itself, is excellent for this purpose,



ASSYRIAN DIAPERS AND FRINGES.

and very easily done. Another very good decoration is to work a border in outline, with ingrain cotton, or with filose. Of the latter, indigo-blue and yellow are the best washing colors; they will keep their color perfectly with careful washing, boiling and soda being avoided. The different colored cottons in which French marking is sometimes done will ornament these washing tablecloths very well; a little fading and softening of the colors improves them much. Silk, however, is the best, the sheen and texture being as great an ornament to the linen as the color. A very happy effect has been produced by embroidery in silk of which the color was accidentally washed out, the dark blue having turned to a pale brown, which looks very soft and pleasant on the white ground. These cloths should be worked across the ends only; the sides must be hemmed, and the ends below the work frayed out and knotted into a fringe.

Chairs of entirely modern shape may often be improved and brought into harmony with better things by a judiciously embroidered cushion, provided the shape be seasonable and unpretentious, and the lines fairly straight and direct. Cloth and serge worked with crewel wear very well, and so does velvet with work in filose. The pattern will usually look best if distributed pretty evenly over the seat; with a group of flowers there is sometimes a risk of the chair looking as if the seat were occupied by some small object, and its necessary flatness is destroyed.

ASSYRIAN DIAPERS AND FRINGES.

THE Assyrian diaper patterns and fringes shown in the accompanying illustration, are very old curiosities indeed; and it is remarkable that we should have recovered them after so many centuries of forgetfulness. It was in her textile manufactures that Babylon excelled

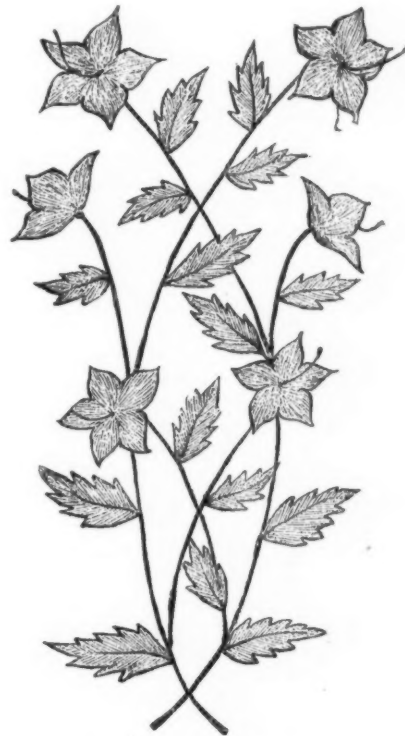


NEEDLEWORK DESIGN FOR A TOWEL BORDER.

the world. Ancient writers notice their exquisite design, their intense and splendid hues, as well as the delicacy

and variety of their materials. Even in the time of Achan "goodly Babylonish garments" were highly prized. Tyre traded for blue clothes and "brodered work," and among the valuable spoils of war were "pieces of needlework of divers colors on both sides." The patterns seem to have been both woven and embroidered—Pliny says "worked with gold thread." They were suited for dresses, curtains, carpets, and horse-trappings. If these rich fringes, rosettes, and diapers are imagined colored with the rich hues of Oriental fancy, their beauty and value will be apparent. Color, a chief delight of those ancient people, was solemn and deep-toned. They colored the stages of their temples in a beautiful chord of black, orange, scarlet, yellow, green, blue, and silver. At Echatana, in Media, the order was varied to white, black, scarlet, blue, orange, silver, and gold. Each arrangement had doubtless a mystic meaning, but all hope of recovering Babylonian color is gone.

AN embroidered bell-pull is essential with a "Queen Anne" decoration. The illustration of the upright border which is given herewith is excellent for the purpose, as is also the chrysanthemum design published in a recent number of THE ART AMATEUR. If worked on silk, it must have a stiff lining—broad white webbing such as saddlers use will do; a knot of the silk finishes it well at the top, and at the bottom must be a brass ring and bar. The bell-pull must not be too long or it makes an unsightly line, and many rooms are too high for them to be used with advantage; the ring should be just within reach of the hand. Velvet is a very good material for a bell-pull, as it does not wrinkle in the working, as silk is apt to do, a fault which, however, sometimes remedies itself when the work has been hanging for a short time with the weight of the ring at the end.



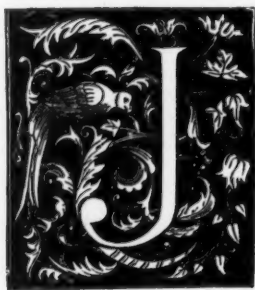
SPRAY OF SPEEDWELL FOR NEEDLEWORK.

THE best models for tidies are embroidered towels and napkins, which were ornamented with much excellent art in the sixteenth, seventeenth, and eighteenth centuries—that is, during all the time that furnishes us with the best specimens of ancient decorative needlework. Towels ornamented according to the best fashion of the time formed part of the plenishing of every bride, and these, being carefully kept, have often come down to us in good condition. The towel-border illustrated upon this page is taken from one of these, in the Dupont-Auberville collection, dated 1644; above this border is a vase of flowers pecked at by birds.

DECORATION & FURNITURE

THE ART OF FURNISHING.*

IV.—THE BEDROOMS.



JUDGING from the exhaustless supply of wall-paper patterns through which one is invited to wade whenever a bedroom is to be papered, it might be thought that here at least every variety of taste and condition must be met. Unfortunately the majority of the patterns may be

rapidly divided into diamond shapes with dots or sprigs in the centre, perpendicular waved lines with the aforesaid sprigs or dots, sprigs and dots without either diagonal or wavy lines, or even dots alone—in fact, all manner of meaningless and wearisome repetitions of lines and spots, which afford no other relaxation for the throbbing head or weary brain than that of endless arithmetical problems—often to the utter distraction of the poor invalid. A bedroom wall-paper had far better be in some rambling pattern, where it is impossible to discern beginning or ending. If the eye be induced to attempt to track the lines to their conclusion, the effort will most likely act as a soporific.

Touching the question of color, a bedroom should not have very dark walls, nor very hot-looking walls. Coolness seems a necessity next to cleanliness. Aerial half-tints are very suitable, with scarcely any pattern, or if any, one only faintly described by a lighter or darker tone of the ground. There is a deceptiveness—a seeming transparency—in such a paper, similar to the atmospheric effects of sky and cloud, which intercept but never seem abruptly to stop the vision. Papers of this description, part dead or dull and part glazed (satin, as it is termed), in pale rose, pale blue, pale green, or pale amber, are sure to make a good room, and will wear a long time.

Borders at top and bottom may be used or not; great care is required in selecting a bordering, or it will do more harm than good. The colors may either harmonize or contrast, but should in no case be too strong. If the room is low, a border will be disadvantageous, by bringing it still lower. The ceiling and cornice are improved by a tint of the same color as the wall-paper, but of course lighter. The doors and woodwork should also be painted in tones of corresponding color.

A young girl's bedroom may reasonably call for light treatment, but with all deference for the cherished "white muslin over pink," and all that sort of thing, one cannot help thinking a room of this description might be gracefully and appropriately decorated without having recourse to a species of millinery and "flummery," which in their proper sphere of dress may be elevated into an art, but in the furnishing of a room are out of place and unmeaning. Adopt a lighter style by all means, let the special tastes of the occupant of the room be consulted, but let the room itself be a means of education in the laws and principles that underlie sound taste.

The furniture of a bedroom presents no great difficulties in the way of selection, the different pieces being dictated by the requirements of rest and of the toilet. Modern bedroom furniture, however, especially the common sorts, still comprises some of the worst examples of constructive design. The dressing-table and wash-stand are often a mass of coarse and extravagant curves, the legs resembling the fore legs of a bull-dog, but having none of their sturdiness. An oval mirror, supported by clumsily carved brackets, completes the "elegant toilet table." The old Queen Anne style of table, of which this is perhaps a gross caricature, was a vastly different thing, the curved lines having some beauty and restraint, and the legs never being scrolled

so recklessly as to threaten the tenacity of the grain. If the curved style is to be carried out at all, it must be well and carefully done, or it is better left alone.

For ordinary purposes, a sensible form of turned work is sufficient for the legs of the wash-stand, dressing-table and chair, and preference should be given to straight lines in the furniture itself. Choose solid woods in preference to veneer, as, in veneered furniture, one never knows how much common wood is underneath. Walnut, ash, oak, mahogany, or pine may be used. Bear in mind the general color of a wood has more to do with the effect of your room than any fanciful grain or figure it may possess.

Wooden knobs to doors and drawers are inelegant appendages, and most likely owe their origin to the small cost at which they can be produced. Brass or bronzed handles are less in the way, and are ornamental. There is no necessity, however, for an ostentatious display of brass. Simplicity in the furniture of a bedroom is desirable, rather than richness or profuse ornamentation.

The bedstead, formerly of wood, is now often of brass or iron. The wooden bedstead more completely furnishes the room, but it is usually more expensive, and less easily kept clean than the metallic bedstead. In iron and brass the best patterns are those formed by parallel bars and circles.

The bedstead is seldom now so closely curtained and canopied as formerly, and wisely so, since, except at the head, curtains are worse than useless, as they prevent the free access of air. Many people abjure curtains altogether.

The floor of this room should certainly never be carpeted to the walls; a broad margin should be left all round, which may be covered with matting, or any of the soft, warm floor-coverings made of cork and india-rubber. A centre carpet of Brussels, Kidderminster, or felt can then be thrown down.

V.—THE LIBRARY.

If this room is a library proper, its arrangement will naturally take the form of a series of convenient book-shelves, closely and methodically filled. These will range round the walls, while the middle of the room will be occupied by a heavy writing-table, fitted with drawers and cupboards for the reception of papers and manuscripts. Nine times out of ten, however, the library—so called—is also the smoking-room, morning-room, school-room, or ante-room, and when this is the case, it is a mere farce to treat it with the austere solemnity of a genuine library. It may then partake of a mixed character, and become a pleasant and useful family room.

Book-shelves are better neither too high nor too low. If too near the ground the books get covered with dust, and if too high they can only be reached by a chair or steps. Glass doors are indispensable, if the books are worth preserving. If the book-shelves are not too high, the upper shelf, with a raised back, will be useful for ornaments. For economy, pine, stained black or painted any shade, might be used in this room, and indeed a certain rude, effective style is permissible in a nondescript room, which would be out of place elsewhere.

VI.—HINTS TO FURNITURE PURCHASERS.

In nothing is a purchaser so easily deceived as in cabinet work. Cabinet-making is essentially an art, and demands a clear understanding of the nature of the material which has to be worked and the various modes of construction, so as to obtain the greatest amount of strength with the least waste either of labor or material. The carpenter is always an honorable person. Why should not the cabinet-maker be equally so? For the simple reason that the carpenter is forced, in much of his work (floors, joists, roofs, and other responsible timbers), to remember that lives may depend upon the thoroughness of his work; whereas the cabinet-maker's craft, though requiring greater precision and accuracy of finish, seldom has to resist any great strain, and the

consequence is that much of the furniture sent out is considered durable enough if it has just sufficient tenacity to hold together with careful usage. And the public encourages this state of things by asking over and over again for the cheaper article, without attempting to form any sound judgment in the matter.

The fact is, if a piece of cabinet furniture is well made it will probably last a hundred years or more, and still be in a fair condition; but if badly made in the first instance, it will be a source of annoyance and expense from the day it is purchased to the no-distant period when it may be sold for one fourth its original cost, or banished into the attic or lumber-room.

It is notorious that we get so accustomed to continual breakages in our furniture (weak joints becoming fractured and bits of carving dropping off), as to regard them as inevitable. This need not be if people would pay more regard to soundness of construction and less to meretricious ornament.

It is not the easiest thing to tell at a glance whether a chair or a cabinet or a sideboard is likely to last a lifetime, or whether it will "spring a leak" the day after we get it home; and for this reason a few broad hints for the guidance of untechnical purchasers may be serviceable.

Many people seem to think the nature of wood will allow of its being turned and twisted about at pleasure; but a moment's reflection will convince the reader of the absurdity and impossibility of this. The trunk of a tree may be described as a cluster of fibres running in the direction of its length, and through which the sap flows. These fibres constitute what is termed the "grain" of a wood, and are more or less compact in different kinds of timber, thus giving rise to the terms "close-grained" and "open-grained." The closer the grain the harder the wood. A shortness of grain also renders a wood more liable to snap when used as legs or columns.

We have said that the grain runs with the length of the trunk. If we want to cut a stick out of the trunk of a large tree (which, by the way, we never do, as the offshoots form better ready-made sticks and more elastic), we cut in the direction of its length, and the fibre or grain running its natural way gives to the stick the greatest possible strength. But let us suppose the tree to be of large enough circumference to allow of the same-sized stick being cut across the trunk, at right angles to its upward growth. After infinite trouble we hack out a piece similar in size to the first. Now with your hands try the strength of the two. The first, with the grain running lengthways, will not yield; the second, cut right across the trunk, snaps with more or less ease. It was cut across the grain, and is composed merely of a succession of short fibres, which have a minimum of cohesive power.

Every one knows the ease with which, say, the side of a wooden box or packing-case can be split in the direction of the grain, and how next to impossible it is to chop it the reverse way. Therefore, the first principle in the use of timber, if we would obtain the greatest amount of strength, is to let the grain run in the natural direction with the length of our work, and not with its breadth or narrowest way.

Let us proceed a little further and see where the principle is abused. Suppose we cut a plank or board an inch or two thick out of the middle of the aforesaid tree, from top to bottom of the trunk, in the direction of or with the grain. This board, let us say, measures one foot six inches wide, and any length you please. We want to cut a chair-back out of this plank, say one of the modern circular chair-backs peculiar to this century. Try it on a piece of paper or cardboard, ruled across with parallel lines to represent the grain of the wood. You will find when you have drawn the outlines of the chair-back that in parts the grain will be only an inch or two long, and at such a point the chair would soon snap. Therefore the chair-maker finds it imperative to form the back out of three or four different pieces, in order to get any length of grain; but even then the grain at parts is very short, and this perhaps

* Adapted for American readers from the English work of H. J. Cooper.

just at the point where he requires to peg or "dowel" his joint. The same danger also threatens the curved leg, particularly when the curve is unusually great.

The strongest form that can be given to the back of a chair is where the two upright pieces are straight, or nearly so, and the cross pieces also straight, and mortised into the side uprights.

The legs of a chair are fixed in two ways. Either they are pegged up into the seat framing, as in light caned or bedroom chairs, or else the ends of the seat rails are mortised into the upper part or square shoulder of the leg, which is by far the strongest way of framing, and should be employed for dining-room chairs, and whenever the seat of the chair is stuffed. Where the legs are only "pegged" it is necessary to strengthen them by rails from one to the other, but with a chair properly framed these are not essential, though of course they add to its strength, and, artistically, they give a balance to the chair and prevent it looking top-heavy. Besides, it enables us to dispense with a clumsier leg than necessary.

The question whether a house should be furnished throughout in one style, or whether each room may represent a different period, is easily disposed of. A house should be furnished throughout harmoniously, and not be a series of violent contrasts in style. A house is the home of an individual possessing character, mind, will, and, it is to be hoped, certain definite principles; and therefore, except in the case of persons of Quixotic temperament and kaleidoscopic mental vision, should not be a succession of "Jack-in-the-box" surprises.

FASHIONABLE PRICES FOR FURNITURE.

It is gratifying to note the progress made by some substantial but unpretentious New York furniture houses in the general character of their work, as viewed not only from an artistic stand-point, but also on the score of honest workmanship. Their prices are reasonable, out of all proportion to those of the more fashionable dealers, whose work often is not nearly so creditable. Persons who insist on buying cheap imitations of expensive styles, of course, have nobody but themselves to blame if they have cause to repent of their bargains; but those willing to pay a fair price for good designs and durable workmanship can do no better than make their purchases at some of these houses, and if they choose to pay the price for extra quality of material and labor, they can get the best in the market by making arrangements to that effect. There is certainly no reason for the public paying the exorbitant prices charged by a few of the decorators and cabinet-makers who happen at present to be "the fashion" in New York. On the strength of their names they frequently add two and three hundred per cent to their charges above what would be a fair remuneration for their services. Good cabinet work, of course, commands a good price, but we happen to know that the same workmen are often employed at the same wages by different houses which vary from one to two hundred per cent in their charges to their customers for the very same articles of manufacture.

THE NATURAL IN ART.

WE are continually told to go to "nature" as the infallible guide in all questions pertaining to art, whether pictorial or decorative, and it is not improbable that a great many errors of naturalistic design have resulted from an entire misconception of the meaning of the advice given. If we content ourselves with blindly copying nature, we shall merely reproduce isolated fragments of nature's handiwork in the wrong place. We must go to nature, not as mere copyists, but as reasoning intelligent beings, with the endeavor to understand the laws by which she is governed and the principles on which she invariably works.

We may not, by looking at a tree, see exactly how to construct a chair; nor, by studying a rose, learn how to design a wall-paper. Yet, by observing how the main branches of a tree strike out from the parent stem, and how, from these, the more slender offshoots are thrown out in irregular and yet harmonious lines, we may gather some notions of fitness and exquisite adaptability—of a combination of strength and lightness and elasticity—a maximum of force with a minimum of expen-

diture, every part supporting or supported by some other part; nothing superfluous, no waste, no reckless prodigality of resource. Here we have the essence of constructive art—the utmost strength of which the material is capable; the structural formation clearly perceptible without being ugly or obtrusive; every part having relation to every other part. You perceive the tree hitherto (the trunk and the branches) has merely the beauty of proportion, of fitness, of vigor, and balance of parts. But as these elements constitute rather a relative beauty, it is necessary, for the ultimate perfection of the tree, that it should assume a positive beauty, hence the blossom, the leaves, and the fruit; outgrowths, mark, of the construction, interwoven, so to speak, in the whole scheme; no mere adjuncts, but clothing the branches, with a perfectly natural, seemingly inevitable species of ornament, yet never entirely concealing the anatomy of the tree, only marking still more distinctly its perfect grace and applicability, till, from the fibres which strike into the earth to the trembling leaf that points the slenderest stem, this work of a mightier hand than man's stands out a miracle of consummate perfection, of workmanship past mortal skill, of beauty beyond possibility of human rivalry.

The difficulty, of course, is to interpret and codify—if we may so speak—the laws of nature, so as to render them applicable to purposes of construction and decoration.

A rose-tree in full bloom is a thing of beauty, but it by no means follows that, repeated at regular intervals thirty or forty times over a wall, it will convey the same sense of beauty. Nature never acts thus; besides, there are conditions of atmosphere and of distance which mitigate out-door effects of distance by moderating and toning down colors.

ETCHING ON MARBLE, STONE, AND IVORY.

IN France and Germany etching on marble, lithographic stone, and ivory has been introduced lately as an artistic occupation for ladies. A great number of ornamental articles in marble or stone, such as table-tops, teapot and bottle stands, vases, paper-weights, caskets, etc., as well as buttons, solitaires, paper-knives, and the covers of note, card, and cigar cases or purses, can be effectively decorated in this manner. The proceeding is very simple. The materials and appliances required consist of asphalt varnish, nitric acid, bees-wax, and some glazed vessels of common earthenware in various sizes. Outline and flat ornaments in geometrical style, and scroll or figure work without shading, are the most easy to etch.

The design has to be sketched or transferred with pencil to the marble, stone, or ivory. The parts which are intended to remain white are then covered with asphalt varnish by means of a brush, care being taken to keep well within the outlines. After the asphalt varnish has become thoroughly dry, the acid is applied to the surface. For this purpose the article, if flat, is surrounded by a border of beeswax, to form a sort of trough, in which the etching fluid, consisting of two parts of water and one part of nitric acid, is poured, and which is placed in a glazed earthenware vessel, to prevent the work-table being soiled. The action of the diluted acid on the parts not protected by the asphalt varnish commences immediately, and five to twenty minutes are sufficient to effect the biting in. During the operation the varnish layer must be carefully watched. If the varnish should peel off in some parts, the article has to be taken out of the acid bath immediately, washed in pure water, dried with a soft cloth, and the damage repaired, repeating the immersion only after the restored parts have become thoroughly dry. The etching completed, the asphalt varnish is removed with oil of turpentine.

Articles with a curved surface, like vases, cups, etc., after having been prepared with the asphalt varnish, are placed on suitable supports of glass or glazed clay, in glazed earthenware vessels, deep enough to allow the covering of the surface which is to be etched with pure water. To the water nitric acid, under constant stirring, is added until small bubbles appear, which indicate that the action of the acid has commenced. Large bubbles are a sign that there is too much acid in the solution, and water must be added. After the lines have been bitten in to a sufficient depth, the article is taken out of the bath and washed in water before the asphalt varnish is removed. Etching at different

depths, to obtain the effect of perspective, as practised in copper, requires greater practice and discrimination.

Ivory is etched in similar manner, by covering the whole surface with lithographers' varnish, tracing the design on it with an etching needle, and afterward immersing it in the acid. The etched design, after the varnish has been removed, appears a dead white; but the grooves can be filled up with any color.

RELIGIOUS SYMBOLISM IN ART.

I.

SYMBOLISM in coloring and object was understood and felt by the ancient masters of art, and it was not until the close of the Middle Ages that painters ventured to disobey the rules. With the present revival of art, close attention is again being paid to these rules. They are of the first importance in every branch of decoration, and in emblematical ornament and illuminated writing especially. The modern student will find that by mastering the code he will be able to understand not only the outward and visible meaning of a picture, but also many subtle and beautiful details, that would otherwise escape observation.

In sacred illuminations, certain colors were always appropriated to certain personages, and all heavenly virtues had their significant shades, all base passions their own symbolical tints. In coloring, gold is considered of the first importance. It represents the sun, the Supreme Deity, glory, faith, marriage. When the illumination is of letters, unadorned with backgrounds, it should be used only upon the letters forming the names of the three Persons of the Trinity, or about any words that symbolize the Godhead. Any of the peculiar symbols of Christ or the Holy Spirit, such as the Crown of Thorns, The Lamb, The White Dove, may be enclosed in frameworks on backgrounds of gold, and words referring to heaven or to the archangels and angels can be either enclosed in gold frames, or have the blue (their right color) largely ornamented with gold and stars of gold, illuminated, or rather raised, upon that color, stars being one of the emblems of angels.

Yellow bears some resemblance to gold in its application, though it is employed in representing both good and bad symbolical meanings. In a good sense, it is looked upon as a symbol of marriage, and is, therefore, used about the garments of St. Joseph; also as a symbol of faith and of the goodness of God. In a bad sense, it means jealousy and deceit, dingy yellow being the color employed about the garments of Ananias and Sapphira, and about the raiment of Judas.

Blue has many significations, all typical of heavenly attributes. It is the color of heaven, and signifies heavenly rest, truth, constancy, adoption, peace, fidelity, holiness, and remembrance. It was one of the colors selected for the curtains of the Tabernacle, and its presence there was intended to denote the hope of heaven enshrined in an earthly temple.

This color is generally used by ancient limners only about the garments of Christ and the Virgin Mary in any large quantities, blue and white being peculiarly the Virgin's colors. St. John the Evangelist is the only apostle that is ever painted with blue garments, but in portraying angels and archangels and all the heavenly host, blue can be used; it is only about the raiment of earthly persons that blue is not employed.

The exact shade of the color that was used by the Israelites seems a matter of doubt. Josephus considered the Hebrew word blue to mean a lighter tint than we use, but the ecclesiastical color has always been a deep sapphire blue, best made by using the real ultramarine. Blue is considered of the first value in colors, that is to say, when illuminating a text; blue must be employed about the words that relate to any of the divine personages, without mentioning their titles.

Red, crimson, ruby, fire color, have all the same symbols. They signify Divine love, the Holy Spirit as a creative power, royalty, heat, protection. Heavenly crowns granted to martyred saints are generally formed of white and red roses, as the red, or color of blood, shows redemption and love, and white, innocence. Scarlet is used to denote royalty more than the other shades of red, but both crimson and scarlet are employed to denote divine vengeance and punishment.

Human hate, war, blood, and all iniquities are also typified by these colors; and red and black used together are the colors typical of hell and the devil.

Red is of secondary value when used about texts, but



DESIGN FOR MENU CARD.

when associated with blue both are considered to be of equal power. In pictures, Christ wears red and blue before his crucifixion, generally his tunic is red and his mantle blue. Mary Magdalene wears red, and so do many of the apostles and martyrs.

In sacred manuscripts, vermilion has long been the color selected for illuminating the capitals of words and the beginnings of sentences that are completed in black letters, as it forms such a good contrast to black.

White and silver are the emblems of light, joy, life, wisdom, humility, innocence, perfection, regeneration, and saintly purity. "The fine linen" of the Israelites meant white; and in Revelations the Church, as the Bride of Christ, is "arrayed in fine linen, clean and white, for fine linen is the righteousness of the saints."

Christ, after his resurrection, is clothed entirely in white. The Virgin at the Assumption wears white, but at no other time entirely, although it is one of the colors dedicated to her. White is worn by all virgin saints and just judges.

Violet and purple have two symbolical meanings. In their earthly sense they were the colors dedicated to royalty. Purple and violet were, however, selected by the early masters as signs of passion and suffering, love and truth; and they painted the garments of martyrs in these hues, and clothed the Virgin, after the Crucifixion, in the deepest purple robes, to signify mourning and suffering. Christ after his resurrection, is sometimes depicted as wearing a purple mantle over his white robes, but that is intended to indicate his kingly power as well as his victory over suffering and mourning.

Gray signifies innocence accused, humility, mourning, dust and ashes. Monks are generally clad in gray in ancient manuscripts as a sign of their humility.

Black means darkness, mourning, death, wickedness, and the earth. Satan is always depicted as black. Christ, when enduring temptation, is clothed in black. It is one of the colors of hell, and indicates gloom and despair.

Green is a color that was hardly used by old masters; it, however, signifies hope. It is chiefly employed over the palms and laurels painted about martyrs, and then means hope in immortality and victory. Being of a bright coloring, it is a disturbing element in an illumination, and should be used sparingly. It is

better not to use it about the garments of saints unless a great quantity of figures are grouped together and other colors used in greater abundance, so as to subdue it.

(To be continued.)

MENU AND GUEST CARDS.

PEN-AND-INK effects are likely to give the prevailing tone for decoration of menu and guest cards during the coming season. Last winter there were a few successful essays in this direction at club dinners, and these seem to have given the key for the more general adoption of this very pleasing novelty in amateur art occupation. The menu of a private dinner discussed by a few members of the Union Club, of New York, which we give on the opposite page, is unique and particularly clever. It was sketched in pen-and-ink and reproduced by photography. We think a better plan, however, when it is desirable to repeat for each guest the same design, is to send the original drawing to one of the photo-engraving companies, who, at a small cost, will furnish a relief plate from which any number of impressions in facsimile can be printed. The menus on this page are facsimiles of original sketches in pen-and-ink by Mr. George R. Halm, a gentleman of much taste and experience in this sort of work. Any of our readers who may wish to have their sketches reproduced by this process must draw on white paper and use perfectly black ink; liquid Japanese ink we find is better for this purpose than liquid India ink. The guest cards, designed by Mr. Halm, illustrated herewith, are also done in pen-and-ink. Plain visiting cards may be used instead of the circular ones. Persons who cannot originate designs for illustrating these—and the gift is seldom found outside of the circle of professional artists—may do well to copy such sketches as are found in the original editions of Dickens's works. These



DINNER GUEST TILE.

DESIGNED FOR THE LOTOS CLUB BY J. G. LOW.

are available, not only because of the popularity of the general subject, but because they also allow of the use of some of the chief characters without a sense of incompleteness being conveyed from the whole picture not having been given. Moreover, all the figures in these illustrations can be drawn on the cards lengthwise without decreasing the size, so that mere copyists, devoid of the power of enlarging or reducing in proportion, are sure of many deservedly-favorite subjects. On circular guest cards, colored ribbons are generally tied

at one side or at the top. When pen-and-ink is used the spaces left for the names and dates are colored or gilded.

A higher ornamentation, because requiring greater skill, is to paint flowers in water-colors, and this can be done in all sorts of designs. If the before-mentioned white visiting cards are used, they should be placed lengthwise, and a delicate group of flowers on the left side, with light elegant sprays

extending over the top, and a small butterfly, moth, bee, or other insect in the right-hand top corner, so that a space is left in the middle and right-hand bottom corner for the addition of the name. Every card should be different in subject, but a general uniformity observed in the class of flowers portrayed—all being of garden, wild, or greenhouse flowers, for instance. Field flowers are perhaps the best adapted to the purpose, as they are fragile-looking, and the backing and upper portion are pretty in different grasses, ferns, or moss. A very effective and easy set would be made by having varieties of fern-leaves only.

Cards shaped as miniature plates, dishes, etc., are sold to denote the seats appointed the guests; and this idea has been improved upon by cutting and coloring them to illustrate different specimens of old china. The numerous illustrations to be found under the department of "Ceramics" in back numbers of THE ART AMATEUR will furnish abundant material for this kind of decoration. Messrs. Abram French & Co., of Boston, last season introduced some miniature plates of the willow-pattern design, in blue and white, each with a strip of unglazed white across it for the name of the guest. They were remarkably pretty, and ought to have been popular. But the most original guest "cards," perhaps, that we have seen are the four-inch tiles designed and made by Messrs. J. & J. G. Low, of Chelsea, Mass., for the Lotos Club decennial dinner, which was celebrated last spring. We reproduce the design on a reduced scale. The tiles were in biscuit, but after the dinner they were sent back to the factory, and the name of each guest was painted in gold letters before the tile was finally dipped into the beautiful green glaze which completed the decoration. Tiles similar to these were made by Messrs. Low for a dinner of the Papyrus Club in Boston.

A literary as well as an artistic interest is given nowadays to menus by the introduction of apt quotations from some standard play or poem, often curiously applicable to a particular dish or wine. Certainly the wittiest examples of this kind of quotation we have met with are the following from the menu of



DESIGN FOR MENU CARD.

the Lotos Club decennial dinner before alluded to. We give them in full:

"The mild-eyed, melancholy Lotos-eaters came."

HUÎTRES.

"Full fathom five my father lies."

POTAGES.

Tortue verte.

"The voice of the turtle is heard in the land."

Printanier.

"Will't please you, taste of what is here?"

POISSON.

Alose grillé.

"This sort was well fished for."

Salade concombre.

"This bodes some strange eruption to our state."

HORS D'ŒUVRES.

Bouchées à la Montglas.

"That meat was made for mouths."

RELEVÉS.

Filet de bœuf aux champignons.

"I cannot eat but little meat,
My stomach is not good;
But sure I think that I can drink
With him that wears a hood."

Pommes de terre en croquettes.

"Out of the bowels of the harmless earth."

ENTRÉES.

Macaroni à l'italienne.

"Brought hither among the Italian gentry."

Ballatine de gibier à la Lotos Club.

"For this way LIES the game."

SORBET

Au kirsch.

"So coldly sweet."

RÔTI.

Chapon au Philadelphie.

"You can carve; break up this capon."

SALADE.

"And I think this word salad was born to do me good."

FROMAGE.

Roquefort et Brie.

"Room for the incensed worthies."

DESSERT.

Pouding Nesselrode.

"Curded by the frost from purest snow."

FRUITS VARIÉS.

"In our lap of winter flinging
Tropic fruits and sweets."

CAFÉ.

"Coffee which makes the politician wise."

"Sublime tobacco! which from east to west
Cheers the tar's labor or the Turkman's rest."

"Prithce no more; thou dost talk nothing to me."

"Sir, we invite your Highness and your train for this our night,
which part of it will waste with such discourse as we doubt not
shall make it go quick away."

[Here followed the toasts.]

Below will be found some further examples of suitable quotations for menus:

Marry, I fare well, for here is cheer enough. *Taming of the Shrew*, act i., sc. 2.

They say they are half fish, half flesh. *Pericles*, act ii., sc. 1.

No feathers, and fish have no fins. *Comedy of Errors*, act iii., sc. 2.



DINNER GUEST CARD.

One of them is a plain fish. *Tempest*, act v., sc. 1.

The sauce to meat is ceremony. *Macbeth*, act iii., sc. 1.

Come, there is sauce for it. *Henry V.*, act v., sc. 1.

Sharpen with cloyless sauce. *Antony and Cleopatra*, act ii., sc. 1.

And then there's a partridge wing. *Much Ado About Nothing*, act ii., sc. 1.

For a pheasant. *Winter's Tale*, act iv., sc. 3.

This treasure of an oyster. *Antony and Cleopatra*, act i., sc. 5.

Taste as like this as a crab does to a crab. *Lear*, act i., sc. 5.

Cooling my broth. *Merchant of Venice*, act i., sc. 1.

The cold brook candied into ice. *Timon of Athens*, act ii., sc. 4.

And if you break the ice. *Taming of the Shrew*, act i., sc. 2.

A piece of ice; if thou doubt it. *Taming of the Shrew*, act iv., sc. 1.

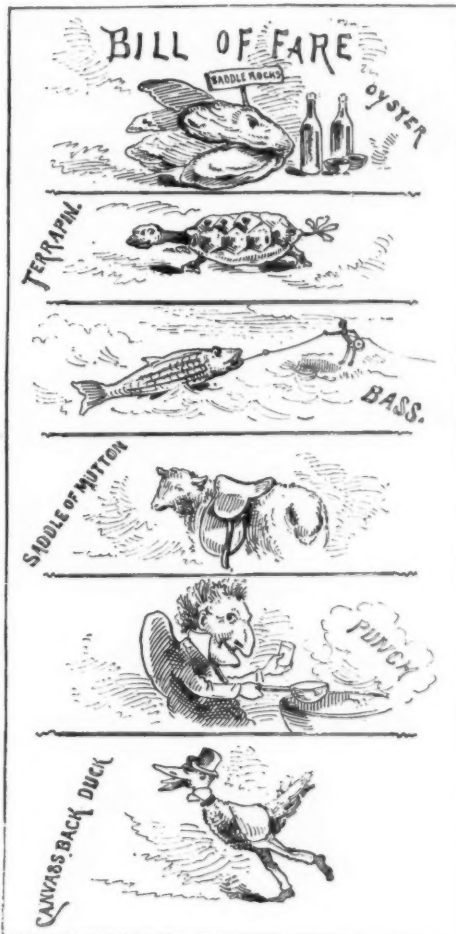
It may prove an ox. *Love's Labor Lost*, act 5, sc. 2.

It is too choleric a meat. *Taming of the Shrew*, act iv., sc. 3.

There's no meats like them. *Timon of Athens*, act i., sc. 2.

Looked to the baked meats. *Romeo and Juliet*, act iv., sc. 4.

I wished your venison. *Merry Wives of Windsor*, act i., sc. 1.



FACSIMILE OF THE MENU OF A PRIVATE DINNER.
DESIGNED BY A MEMBER OF THE UNION CLUB.

You would eat chickens in the shell. *Troilus and Cressida*, act i., sc. 2.

All my pretty chickens. *Macbeth*, act iv., sc. 3.

Blessed pudding! *Othello*, act ii., sc. 1.

There's pippins and cheese to come. *Merry Wives of Windsor*, act i., sc. 2.

Transform me to a piece of cheese. *Merry Wives of Windsor*, act v., sc. 5.

Drink some wine ere thou go. *Much Ado About Nothing*, act iii., sc. 5.

The red wine first must rise. *Henry VIII.*, act i., sc. 4.

The earliest fruit in the country. *As You Like It*, act iii., sc. 2.

The ripest fruit first falls. *Richard II.*, act ii., sc. 1.

WORK FOR THE SCROLL-SAW.

Editor of *The Art Amateur*:

SIR: Those who are the fortunate owners of a good scroll-saw and have leisure time soon become tired of the monotony of brackets, shelves, clock-frames, and the ordinary round of articles furnished in the pattern books. This, at least, has been my experience, and the experience of a number of other enthusiastic "sawyers." Experimenting in a somewhat new field, allow me to give the readers of *THE ART AMATEUR* the results of my exploration after novelties. The articles of which I write will well repay the care and labor requisite, and will, I feel sure, suggest many other charming additions to the bric-à-brac shelf or cabinet of curios.

By far the most easily made is a hand-mirror, in the shape of that prevailing rage, the horseshoe. I took for my paper pattern one of the horseshoe advertising cards distributed by the St. Nicholas Hotel of New York city. With this as a guide, both as to shape and dimensions, I cut out the shoe from a dark, richly-colored, half-inch walnut board, not, however, making so deep an inside cut as that pictured on the card. When this was properly shaped and very thoroughly sand-papered, I made a gilt band around the outside edge and a very narrow one inside. As I shall have to refer to gilding hereafter, let me give the outcome of considerable experimenting in this direction before I could perform it satisfactorily, and thus doubtless save others much vexation. The first requisite is to have the article you desire to gild perfectly dry—free from the suspicion of moisture. It is

best to hold it to the fire to make sure of a dry surface. Having marked out the desired figure, the next step is to apply a coating of coach varnish with a camel's hair pencil, taking pains to distribute the varnish very evenly over every spot, as it cannot afterward be retouched. See that the article is protected from dust and floating lint specks until the varnish is slightly "tacky," so that it retains the flesh of the finger very slightly, say from ten to fifteen hours. Procure some gold dust, technically called "gold bronze," I believe, and apply it to the article. An hour later remove all the superfluous gold with a long camel's hair brush, with a light, quick touch, and by vigorous blowing. It is better, perhaps, to put on a ground of chrome yellow before applying the varnish, but it is not necessary. Where silver powder is used a ground coating of white is requisite.

To return to the mirror: Near the outside edge make with a small engraver's gauge a slight groove, which will look better if painted in India ink or black paint. Boiled linseed oil should next be "rubbed in" over the ungilded parts. At equidistant points in the groove insert some four or five tinned gimp nails. After this a glass should be set in the back even with the wood, and protected with a light wood cover. A handle may be turned, but I have found the ivory or bone handle of a decrepit parasol much more handsome, or even one of the carved dark wood handles; and this must be staunchly fastened to the heavier part of the shoe. A strip of light moulding must then be glued to the top of the glass at the open end of the shoe, while the back is neatly covered with some dark glazed paper. This same pattern will serve to make a neat frame for a photograph. Quite a number of variations will be suggested for ornamenting the article when scrap pictures and hand painting are named.

For those who have also a small lathe a very elaborate photograph frame can be fashioned in the shape of a pipe organ, affording no little scope for the exercise of the taste and skill of the scroll-sawyer and decorator. The one which I manufactured is so arranged as to allow the gilt pipes to drop behind the keyboard, thus disclosing the photograph. Reversing the action the pipes fall back and conceal the picture. This will look best placed on a bracket with a handsome lambrequin in front, concealing the ends of the organ pipes when dropped. This will, of course, require a great amount of time and patience.

Perhaps the handsomest article I have made is the one which I will now describe, and when carefully done it is certain to attract universal attention. Plates I of the supplements to the December and September *ART AMATEURS* were used. As the general treatment is the same I will speak only of Plate I in the December number. The goddess reclining on the moon was first carefully drawn on a white-wood board. (I found the top and bottom boards of the light boxes now generally used by confectioners to pack their finer sweets answer very well.) These boards were very thoroughly smoothed and "filled in" with a slight wash of white glue or isinglass. The general outline was then sawn out, but I made no attempt to preserve the cord to Diana's bow (it being replaced afterward by a silver violin string). The crescent was then covered with gold powder and a blue ground (oil or water color) laid upon the drapery, and a very light wash of yellow upon her hair. When this was dry I covered the drapery with a light coating of white glue. Upon this I sifted blue "flock" (powdered wool, to be had at the drug stores or of printers), and upon the hair a very light yellow. Before applying the flock have it thoroughly dried in an oven or on the stove. In a couple of hours the loose flock may be dusted and blown off. (If by any mischance either the flock or the gilding is retained where not wanted, a thin-bladed knife will remove it.) With India ink the lines are next penciled in, and with oil or water color (the first is preferable) the flesh tints and other coloring are introduced, individual taste and fancy dictating. The light lines in the hair will have to be made by some sharp-pointed instrument, and India ink or brown oil used to shade.

This may either be mounted on black velvet or on an ebonized board. If the latter the scroll-work will have to be attached by a few brads, hot glue and pressure, before treating with gold or colors. A very fair ebony surface may be prepared from any dark, close-grained wood by the following method, which, while it may not please the critical eye of the editor of *THE ART*



DINNER GUEST CARD.

AMATEUR, will serve less particular amateurs: The prepared wood must be washed five or six times in a boiling decoction of logwood, allowing it to dry between each application. After this wash with a solution of acetate of iron. This stain penetrates a considerable distance into the wood, and is of an intense black. After all these operations are concluded it can be treated with varnish. From these hints the writer believes that almost any one who will take the necessary care, and possess his or her soul in patience, may produce an article which will be an object of pride to the maker, and of admiration to his friends.

WARREN WALTERS, Lewistown, Pa.

THE MUSICAL AMATEUR

HINTS TO AMATEUR COMPOSERS.



DECIDEDLY pleasant is it to feel myself justified in addressing an article to the class mentioned in my title. While amateur attempts at composition are rarely of any worth as productions, they show (if made with any earnestness of intention) an undercurrent of feeling which is seeking expression, and which may eventually lead to valuable work. Of course, in saying this I do not refer to those who, from a puerile and vain desire to strut for their acquaintances something which they may call theirs, grind out a waltz or a polka of jingling melody and tum-ti-tum accompaniment. The best advice possible to them is "Punch's" to young couples about to marry: "Don't." Moreover the jingle is rarely their own. Its original can almost invariably be found in Strauss, or in some far lower quarter. I refer more to those who like to dream out a nocturne, or some piece of that nature; and most to those who bravely, if ignorantly, attempt the more ambitious free fantasia or modern instrumental ballad. True, the nocturne is generally a string of sickly-sweet commonplaces, and the fantasia so free that it ignores the most necessary rules; but they are hopeful as signs of a poetic feeling which seeks some means of expression. Sometimes in these attempts ideas may be found which, properly used, would have an intrinsic value; for the natures which seek this form of composition usually do it because they really feel the need of speaking; and a man who has something new to say is very apt to say it in an original way.

The great trouble is that those who compose in this way generally shut the door on their own advancement. They have made their little song in, so to speak, a red heat of excitement, and it then appears to them beautiful. They do not then care to play it for every one, for they feel that it would not be (as they express it) "understood." Later, when the novelty of their production has for themselves worn off, they begin to feel a lack in it somewhere, though they cannot tell where; and they are then unwilling to let it be heard because they feel inwardly ashamed of it. This last feeling, unpleasant as it doubtless is, is very encouraging. Any one who really cares about the inherent beauty of any art sufficiently to criticise his own attempts in that art gives strong proofs of having in him possibilities of something higher than mere dilettante work; and, could he sufficiently conquer his feelings to show his productions to some capable and kindly disposed person, might receive hints and advice which would point him the way in which he would make great improvement and an approximation to real excellence.

The gifts necessary for a composer are melody, sensitiveness to impressions, and refined feeling; the acquirements, harmony, double and triple counterpoint, and form; the studies (besides the theoretical ones just mentioned), the works of the great masters in all schools. Having laid down these general principles, I now address myself directly to my amateur composer. You must first, as I have said, study the theory of composition. This will not give you melody; unless you have that naturally, let writing alone. You may be deeply impressed by the works of others; may feel and appreciate all their beauties and shades of meaning; but if the Creator denied you the gift of melody, be assured he intended you to receive and not to bestow that enjoyment. Everything else in music may and must be acquired by study; but melody is a direct inspiration, and cannot be written by rule. The study of theory will improve your gift, it will give form to what is of doubtful shape, and enable you to see and grasp clearly what would otherwise be a vague and misty vision; but that is all it can do for your melodic side.

Do not shirk any work during your theoretical studies. The harder and more exhaustively you work at theory the more easily will you compose. You are

not easy in theoretic bonds until you wear them without feeling them, until you work within them unconsciously. One of the great beauties of Mendelssohn's compositions lies in the ease and apparent freedom with which he obeys musical law. He, fortunately for himself, made his theoretic studies so early that he could not think wrong. He had become so thoroughly imbued with perfect form that it was part of his being. His only misfortune was that he had too happy and smooth a life; his character never received the roughening necessary to develop its most manly side. As a consequence, his music is apt to owe more of its beauty to perfect finish and a semi-effeminate delicacy than to grandeur; except in one or two works where, as in the "Elijah," the sublimity of his subject carried him beyond himself.

Always at first, and for some time, persist in obeying the rules you have learned and are learning, no matter how you may feel yourself restricted, although you will at first feel as a man would who should attempt to write with some one holding his arm. Your ideas, like unbroken colts, will be continually trying to lead you where you know you have no business to go. Pull them up at once. Little by little you will begin to think in form; and all the unrestrained license of your uneducated ideas would never have led you to the harmonious beauty which will be the ultimate reward of your early self-government.

Write fugues a great deal, and canons occasionally. You will know what these are by the time you are ready to attempt them. It is excellent practice to force yourself to write a fugue, no matter how short, every day for a year or more. Of course, these fugues, produced under compulsion, and frequently from a mind absolutely vacant of ideas at the moment, will occasionally be anything but beautiful; but they are valuable and necessary studies. It is also well to teach your mind to respond whenever you call upon it; and this daily drill does much toward that end. A composer who can and does only write when he "feels like it," will "feel like it" less and less often as time goes on. Inspiration is a gift; but it is a gift which must be exercised and occasionally forced, or it will be lost. You can almost always write yourself into the mental condition for good writing, though at the outset you may not have felt in the least like it. I have frequently sat down with the knowledge that such and such a composition must be finished at a certain time, and that I must consequently set to work at it, and have written line after line of machine music before the inspiration came. But it is sure to come—if you have given your mind the proper training—in shorter time and of better worth than if you fold your hands and sit idly waiting for it.

Now I come to a most important direction. It is one which will at the beginning seem impossible for you to follow—one which will again and again produce the most heart-breaking results, and almost entirely discourage you. Yet it is one which is absolutely necessary, and without attention to it you will never do anything worthy of preservation. It is this: Learn to write *without an instrument*. No matter how much in the dark you may be as to a modulation, or a harmony, or the lead of a melody, study it out on paper and write it down in what, after such study, shall seem the right way. Then go to your instrument and try it. You will frequently be horrified at encountering a Gorgon of hideousness where you meant an Apollo of beauty. But now take another piece of paper and (with the aid of your instrument this time) write down the offending passage as you had imagined and intended it. Then take the two and compare. See where you were misled, and make a note of it for future guidance. Little by little your eyes will learn to hear as well as your ears, and will be as safe guides; little by little you will learn to write unflinchingly all that your imagination may present to you, and to hear it as you write it; little by little you will arrive at that point where to take up a new score of some great composition and read it as you sit or lie at your ease will give you as good an

idea of it and almost as much pleasure as would come from hearing it performed. Until you reach this point you cannot write well for voices (for passages of great effect with voices have frequently none on an instrument, and vice versa), nor can you write at all for orchestra. Have you twenty hands on as many pianos, to play the intertwining passages of the instruments whose "voice-leading" assists so much in the beauty of a work? Mozart used to say that in writing his scores he heard not only the note each instrument should play, but also the color of tone with which that instrument would give it; so that he wrote his instrumental combinations with perfect certainty as to their effect. You are not a Mozart, but you can at least approach this perfection. Do not say that you are only an amateur, and that you see no need for such studies in your case. Whatever is worth doing at all is worth doing well; and in art matters no man has a right to do anything at all unless it is done as well as it is possible for him by any means to do it. You have no right to waste your own time in writing unworthy work; you commit a positive wrong if you insist that others should waste their time in listening to it after it is written. There is already more good music in the world than the lifetime of any man suffices to hear and know, and there is therefore no excuse for more writing unless you have something to say and have learned how to say it. The crowd of scribblers whose trash floods our music-store counters and our music-shelves needs no recruits; the first gleam of definite hope for music in this country will come when they and their music are permitted to die out. The remedy is in the hands of the people. When the people cease to buy trash the publishers will cease to publish it; and every amateur who, either from turning his attention to composition or from whatsoever cause, shall study faithfully the scientific part of the art he enjoys will become a valuable agent on the side of the right, and will exercise a healthy influence on those who surround him.

C. F.

LESSONS IN HARMONY.

V.

WE have now to consider the formation of the scale. The scale may be divided into two halves, each half containing the interval of a fourth, subdivided into two whole tones and one diatonic semitone.



From C to D, and from D to E, are each a tone; from E to F a semitone; from G to A, and from A to B, are each a tone, and from B to C a semitone. The two halves are precisely similar. This is the only major scale; all others are but transpositions of this.

For convenience in speaking we may number these notes, as follows: The keynote (on which the scale starts; C in this case) as 1; the next note, 2; the next, 3; and so on up to 8, which will come upon the octave of the starting note.

The transpositions of the major scale are made in the following order: Commence on 5 of the scale taken as a starting point, take the 5, 6, 7, 8 as they stand and number them 1, 2, 3, 4; then add a second half according to the rule given (that of having two whole tones followed by a diatonic semitone) and add such sharps or flats as may be necessary to get the correct intervals. Remember that the second half of your scale must always commence a whole tone above the last note of your first half, in ascending; and a whole tone below, in descending. Of course, in descending your semitone will come first in each half scale, and be followed by the two whole tones, reversing the proceeding used in ascending.

According to the rule I have given for transposing

your scale, you take the last half of the C scale on which we commenced,



and add to it another half containing the same succession of intervals, and commencing one whole tone above the last note (C) of this half. This gives us,



the sharp being necessary before the F in order to get the whole and half tones in their right places. Then you take this half (for convenience' sake you may put it an octave lower if you wish) as the first half of your next scale, which will make your last half,



Proceed in this way through the whole circle of scales, stopping when you get to the scale of B sharp, which, though harmonically a very different affair, is practically the C scale with which we started.

In the scales of G sharp, D sharp, A sharp, and E sharp you will have to use a continually increasing amount of double sharps. It was in consequence of the difficulties presented by the use of these double sharps that the enharmonic change of certain scales into flats was made. So, instead of writing our scales and compositions in C sharp, G sharp, D sharp, A sharp, and E sharp, we write them respectively in D flat, A flat, E flat, B flat, and in F. The enharmonic change is usually made at the scale of F sharp, which is written sometimes as F sharp and sometimes as G flat. It will be found that the last half of the scale in F makes the first half of the scale in C, and so the circle is completed.

It will be seen, when these transpositions of the C scale have all been written out in their order, that a scale has been formed on every sound within the limits of the octave, C to C, the order being:

C	C sharp (D flat)
G	G sharp (A flat)
D	D sharp (E flat)
A	A sharp (B flat)
E	E sharp (F)
B	B sharp (C)
F sharp (G flat)	

Each scale commencing on 5 of the preceding scale, these transpositions necessarily follow each other at the interval of a fifth.

Let the student write out all these scales in their order, and in full, ascending and descending; and in the next lesson we will attack the minor scale.



MISS ABBOTT (who calls herself, or permits her managers to call her, the "Queen of English Opera") will be well started on the beginning of her season by the time these notes meet the public eye. Rumor has it that the lady in question, convinced by the unanimous verdict of musicians and critics all over the country as to the glaring faults in her vocalism, has really done some hard and conscientious study this past summer, with the view of correcting those errors; and, for once, rumor is right. That astonishing slow "wabble," which used to do her service in place of a trill, has disappeared; and her whole execution has, in a great measure, lost its former unpleasantly heavy character.

THE engagement of Brignoli with the Abbott Opera Company was a surprise to every one, including, I should think, the veteran tenor himself. How unconsciously and excruciatingly funny English opera will become in his mouth can only be fully understood by hearing him. It is amusing enough when he sings; but the dialogue surpasses the powers of description.

I HAVE spoken elsewhere of the freaks played by managers with the titles of translated operas. Miss Abbott has added to her repertoire this season the "Mireille" of Gounod. But who that knows the opera will recognize it under its new name of "The Lovers' Pilgrimage?"

PLENTY of new things are promised this winter on every hand. One of the most important novelties will be the opera of "Méfistofele," by Boito, a magnificent work, worthy of a place by the side of the greatest Wagnerian effort so far as dramatic intensity, æsthetic beauty, and thorough command of powerful orchestral effects are concerned, and surpassing that master in the vocal part of the score, which is melodic and "singable," without losing in dramatic fire or largeness. It is a great pity that since the days of Mozart, the whole German school has considered the voice as being beneath its notice as a subject of study. In orchestral works, immense strides have been made; but voices are treated in the most ignorant manner. Beethoven, Berlioz (German in school, though French by birth), Wagner, Brahms, and all their followers show that they neither know nor care anything about the possibilities and limitations of the human voice. Boito shows, in "Méfistofele," that he unites the Italian knowledge of the voice with the orchestral grasp, dramatic fire, and scientific depth of the best German school.

IN orchestral concerts, Theo. Thomas promises us some most interesting novelties. He has returned from Europe in splendid health, and with a box full of new scores, many of them in manuscript, and some (I believe) written especially for him. Dainrosch also promises us great things, among others, a series of monster concerts. He speaks of producing the gigantic "Requiem" of Hector Berlioz, a task before which the production of the same master's "Damnation of Faust" shrinks into most modest proportions.

WE have also, in addition to Messrs. Rummel, Joseffy and Mills, another pianist, Sternberg by name, of whom great things are said. And a distant promise of at least two more, whose advent is foretold with mysterious hints of wonderful excellence. We certainly shall not lack for piano-playing the coming season, and with dim rumors of a possible return of Rubinstein, and a projected visit from Adelina Patti, the future is bright with possibilities.

THE first programme of the Philharmonic Society of this city is already known, although the concert does not take place until November 13th. None of the novelties which Thomas is said to have brought with him from the other side appear upon it. The orchestra will play the Eroica symphony of Beethoven, the Introduction to the third act of Wagner's "Meistersinger," and Berlioz's symphony entitled "Harold in Italy;" in this last, the part of the hero (a viola solo which runs through the whole work), will be taken by Max Schwarz. Joseffy is going to play the Henselt concerto; a very mistaken attempt on his part, as the composition is entirely unsuited to his delicate and almost effeminate style of playing.

WHAT a wonderful being is the musical critic of the daily paper; I mean the ordinary one! How he discovers facts hidden from all the rest of mankind, and ingeniously refuses to see others which are frankly before the eyes of the whole world! These exclamations are elicited by the following paragraph which appears in one of our great dailies: "The 'Pirates of Penzance' has never been more artistically presented on any stage than at the present time by the Boston Ideal Opera Company, at Booth's Theatre. The cast is so remarkably effective that even Gilbert and Sullivan would find it difficult to secure a more popular or satisfactory duplicate." This is very pretty to read, and no doubt makes the Boston Ideal Opera Company feel exceedingly comfortable and satisfied; but what are really the facts in the case? Miss Beebe, as "Mabel," has so weak a voice that in the back seats she is nearly inaudible. Miss Phillips, as "Ruth," sings pretty well and acts very well. Whitney, as the "Pirate King," labors under an unchangeable impression that he is singing oratorio; and Barnabee, as the "Major-General," is quite incomprehensible as to speech and not at all clear as to

what kind of part he is trying to play. One and all, without a single exception, have evidently entered into a solemn compact that not a word (that is sung) shall be understood by any member of the audience, and they observe this compact with religious fidelity. As there is no libretto for sale, they are materially assisted by the management in leaving the audience in the dark as to what is taking place on the stage.

WHEN I make a mistake I like to correct it as quickly and completely as possible. Therefore I enter among my notes for this month an acknowledgment of my indebtedness to a London reader of THE ART AMATEUR for calling my attention to an error which I made in reference to an opera of Gounod's entitled "Irene." I said that it "dated from about the same period as the 'Reine de Saba';" and while, in saying that, I was absolutely correct, I should, to make my statement complete, have added "for it is the 'Reine de Saba.'" I forgot the wild freaks that translators and managers sometimes play with the titles and contents of translated operas; and having seen "Irene" by Gounod mentioned for performance in England shortly after the appearance of "La Reine de Saba" in France, never imagined that the two works could be the same. It seems that the English managers who wished to produce the opera in London were afraid that the appearance of King Solomon upon the stage, engaged in love-making and the other necessities of an opera libretto, might shock the religious prejudices of the public; so they engaged H. B. Farnie to arrange matters, which he did by turning the "Queen of Sheba" into "Irene," "King Solomon" into "Suliman," and by making various remarkable changes in the libretto which certainly did not come under the head of "translation," and which produced something that had not even sufficient resemblance to the original to be termed a paraphrase. It was a piece of poetical justice dealt out to the managers aforesaid and their assistant in wickedness, Mr. Farnie, that, after all this misspent labor, the opera never saw the footlights in its English dress.

CARYL FLORIO.

Decorative Art Notes.

COLORS bands of satin are much used on tablecloths. The usual way of employing satin down the centre of the table is to use either the narrow width of satin, or to divide the wider width in half. The bands reach to the edge of the table. Sometimes lace, sometimes a bordering of peacock's feathers or flowers, is used, at both sides of the satin. Maize, light blue, pink, or cardinal satin look best; cardinal velvet has a charming effect, and so have strips of embroidery in silks, and gold thread on coarse muslin.

It is becoming the fashion to paint the backs of toilet glasses and then varnish them the design is generally a bunch of flowers or the monogram. Sometimes the exact shape is cut out in crash or serge, and, after being embroidered in crewels, is tightly nailed on to the back of the glass frame, and, if necessary, cord or a ribbon ruche hides the nail heads. The Indian embroideries on coarse muslin are applied to the same purpose.

AUTUMN leaves may be collected now, to be used for many decorative purposes during the coming winter. The brilliant colors of many kinds may be preserved by washing them over when fresh with sulphuric acid and water, mixed in equal quantities. Use a large paint brush, and be careful of the acid, as it is very poisonous; press afterward in the ordinary manner.

A CLEVER novelty in china decoration for table services has been introduced by Messrs. Haviland & Co., in their "damascened porcelain," the ware, when in the biscuit state, being engraved with diaper-designs in slight relief.

PERSONS of moderate means who tire of the cheap Japanese screen (which, artistic as it generally is, does not suit all tastes), and do not wish to get the more expensive ones, cannot do better than buy such as are being made now with bonized frames and panelled with wall papers. Some exposed in the show windows of O. D. Case's Sons' store in Broadway, near Union Square, are highly decorative and in capital taste. With the great variety of well-designed frieze and dado papers found now in such stores, clippings can easily be had, which, well arranged, produce excellent effects.

Correspondence.

AUTOGRAPHIC ETCHING.

Editor of *The Art Amateur*:

SIR: I send you by this mail four prints of etchings from nature, on the Marmaton River. I know that etching on photo plates is no new thing, although I have never seen any pictures made by the process. I have been conscious for the last twenty-five years, while teaching art, of the lack of some simple and cheap method by which amateurs might duplicate their sketches for the benefit of their friends, and think the etching of which I send you specimens is the thing needed. To etch on copper requires considerable outlay for plates, press, etc. To make pen drawings and have them photo-engraved or lithographed is also expensive and cannot be done at home; while copying-pads are useless. These various things I tried while in the East. Since coming West, some eighteen months ago, I have had no time until the present to do anything about art, except to read your valuable periodical. Please inform me if you know of any treatise on this style of etching already published. If nothing has appeared, I desire to write one, giving a detailed account of all materials and expenses connected with the process, as well as the method of producing the pictures—an illustrated hand-book. Very truly yours,

(Rev.) BENJ. HARTLEY, Fort Scott, Kas.

ANSWER.—The prints have been received. They are delightful bits of landscape, and charmingly executed. The process by which they are reproduced, however, is not new. If we are not mistaken, they are solar prints taken from a photographer's ordinary dry collodion plate, rendered opaque by nitrate of silver, upon which the drawings have been etched with a needle. We have before us a volume of such etchings published in 1859, by W. A. Townsend & Co., New York, and entitled "Auto-graph Etchings by American Artists," produced by a new application of photographic art, under the supervision of John W. Ehninger. The contributors include Durand, Kensett, Darley, Casilear, Eastman Johnson, Geo. Boughton, and S. R. Gifford.

A "UNIQUE" PIECE OF DRESDEN.

Editor of *The Art Amateur*:

SIR: We have in our family a very curious cup and saucer of real old Dresden. It is pale-green in color and is decorated with three landscapes beautifully painted. It is marked with the blue crossed swords, with a star between the handles. Unfortunately, it is badly cracked, otherwise, I am told it would be quite unique. What is its value? I know that it has been in the family more than a hundred years. S. J. M., Selma, Ala.

ANSWER.—Your cup and saucer, we can assure you, is quite unique, notwithstanding that it is "badly cracked." There is no other piece of Dresden a hundred years old in existence, with the mark you describe, the mark being that of the Marcolini period, which only dates from 1796. To determine its value, you see, is therefore impossible.

THE NATIONAL ACADEMY BUILDING.

Editor of *The Art Amateur*:

SIR: Daily passing the building of the National Academy of Design in Fourth Avenue and Twenty-third Street, I have tried to make myself believe that this structure, which I am told is a miniature model of the famous Doge's Palace in Venice, is really beautiful. I must tell you frankly that I know nothing about the technical principles of architecture; but it does seem to me as, say, an intelligent layman, that the building is anything but symmetrical. Tell me, Mr. Editor, am I wrong in my impression that it is badly balanced, the upper part much too heavy for the lower part? S. H. L., Madison Avenue, New York.

ANSWER.—You are not far wrong. The Doge's Palace, after which the building is modelled, beautiful though it be in some respects, especially in the graceful gothic arch-work of the two lower stories—is doubtless faulty in the disproportionate massiveness of the upper part. You are by no means the first person who has noticed this. It is a well-founded belief among the Venetians that the huge upper story of the Doge's Palace was added by another architect than the one who designed the building, the Council Chamber having been found to be too small, and larger rooms being required.

TO MAKE SCARLET PERMANENT.

Editor of *The Art Amateur*:

SIR: Please inform me how to prevent pure scarlet in water-colors from fading. SUBSCRIBER, Rochester, N. Y.

ANSWER.—Keep the cake carefully wrapped in paper to prevent exposure to the air or contact with metal. Never mix it with a metallic color, and, after using it, glaze it thickly with gum arabic. Some artists use crimson lake, and, when it is dry, give it a coat of gamboge, which will turn it scarlet and make it permanent.

A SUGGESTION AS TO COLOR.

Editor of *The Art Amateur*:

SIR: My dining-room has been papered with a "tapestry" paper which looked quite light in the piece, but now it is on the walls, it appears too dark for the wood-work, which is a sort of light-drab neutral tint. The prevailing color of the paper is citrine. What can I do to harmonize it with the wood-work? The furniture of the room, I may add, is mostly ebonized.

M. R. F., Newburyport, Mass.

ANSWER.—The wood-work should always be darker than the

walls. Yours might be painted dark bronze green, relieved by occasional lines of red where the mouldings occur. Dark low-toned Antwerp blue would also harmonize with citrine walls.

SUPPLEMENT AND FIRST-PAGE DESIGNS.

PLATE LXV. is a design for a small dessert plate, being the first of a second series of six, drawn for *THE ART AMATEUR* by Professor Camille Piton. The flowers represented are "White Jasmine, Mignonette, Blue-bottle, and Magnolia." The general effect of this decoration is a little slender, the plants being thin by themselves, and the pupil is expected to introduce some grasses in the background, following the general form of the subject. These grasses should be blue-green, the farthest being the more blue, and they should be done at the first with the ground, before the tracing of the drawing with carmine so they will be crossed by all the stems. Then the pupil will paint the flowers. White Jasmine—The white will be the white of the china; for the first painting use light sky-blue, yellow for mixing, and retouch with gray No. 2, and brown No. 3, in the centre. Blue-bottles—Light-blue shaded with ultramarine. Magnolia—First painting, yellow for mixing, very light, retouched with gray No. 2. Mignonette—Apple-green, yellow for mixing, and pearl-gray and a little bit of lake red. Foliage—Deep chrome-green, and yellow for mixing, retouched with grass-green No. 5, and brown No. 108.

PLATE LXVI. is intended for fret-sawyers. The Japanese cabinet shown (for the display of small specimens of china or bric-à-brac) consists of eight plain and eight ornamentally sawn-out pieces, of which working designs are given, with a miniature drawing of the whole cabinet, to show how the different parts are to be fitted together. The panels ought to be three eighths of an inch thick, and the wood either oak left unpolished, or close-grained walnut, or mahogany stained black or dark slate color and polished. If a dark color is selected, the doors may be lined with a thin panel of gilt wood or card-board, and the salient parts of the design—such as the bird, some of the leaves, and crossings of the bars—touched up with gold. The backs of the open compartments can be either left uncovered, if the wall-paper against which the cabinet is to stand is of a suitable color for showing up the articles displayed on the shelves, or they can be fitted in with dark velvet or looking-glasses.

PLATE LXVII., a design for fan decoration, is admirably adapted for pen-and-ink work. Prout's brown ink (which may be bought at almost any artist's material store for forty cents a bottle) and an ordinary steel pen should be used. The lining with the pen should always be done downward; otherwise the ink will spatter. Comparatively fine gros-grain silk should be used. Before being used it should be dipped into a pan of Cox's solution of gelatine thinned with water, or into a bath of strong alum-water, and it should then be stretched to dry. The number of sticks for such a fan varies from thirteen to sixteen. Twenty-two inches is about the standard width.

The portrait plaque—"Sara Bernhardt"—on the first page can only be attempted successfully by a professional artist or a very skilful amateur. For the ground use yellow ochre, brown bitume and black and blue. When dry, with an eraser clean the straight lines, and the fleur-de-lis in order to put raised gold in these places (see August Number). When the ground has been baked with the enamelled lines and flowers, put a blue outline around the fleur-de-lis, and a blue line on the left of the straight lines as a shadow. The painting of the head is supposed to be understood. For the necktie of black silk, use a coat of raven black and blue all over, with shading in black. The dress is yellow-brown; when dry put in the pattern with brown bitume, taking out the extreme lights with a piece of wood or a knife. The lizard is silver or gold. The collar is light-blue in the half-tints, mixed with gray No. 2 in the shadows.

New Publications.

MODELLING IN CLAY. (Robert Clarke & Co., Cincinnati,) is the title of a little hand-book for beginners, by A. L. Vago, with an appendix containing useful suggestions on modelling foliage and similar objects for pottery and architectural decorations, by Benn Pitman, of the Cincinnati School of Design. Modelling cannot be learned by book-instruction, but such information as can be acquired without a master—for instance, regarding the tools and materials to be used and the mechanical part of the work—is given fully and lucidly in these pages. We do not see the value of Mr. Vago's suggestion that the novice should begin with an old shoe for a model, when there are many objects of interest upon which it would be just as easy for him to try his hand. There is no objection, indeed, to the pupil beginning by copying the cast of a head or torso. Some knowledge of drawing is necessary, of course; but it were folly to attempt to model in clay or any other material without understanding thoroughly at least the rudiments of that art.

CHARCOAL-DRAWING WITHOUT A MASTER, published by Robert Clarke & Co., of Cincinnati, is a translation of a volume by Karl Robert, which in France has gone through many editions, and has received the stamp of approval of some of the best artists. To one who knows how to draw, the value of this treatise cannot be doubted; but serviceable as are the charcoal and stump to artist and amateur—and assuredly there is no other such convenient and rapid medium for noting impressions—in the hand of one who has yet to learn how to draw they have little advantage over the lead-pencil, except in that

wrong lines in charcoal are more easily obliterated than those of black lead. The original portion of Mr. Robert's book is supplemented by lessons on some interesting studies after Allongé, who is a veritable "master" of charcoal-drawing.

EHRICH'S FASHION QUARTERLY for the fall, just out, is full of information of interest to the ladies. Miss Juliet Corson, Superintendent of the New York Cooking School, continues her practical lessons for housekeepers. Among the illustrated articles, is one, on "Lace-Making in America," and there is another entitled "Lessons in Dress-Making." Scores of cuts illustrate the fashions of the day in every department of dress, and many pages are devoted to a profusely illustrated catalogue of novel fancy articles, with price lists.

Among the Dealers.

THE choicest new draperies for interior decoration are mostly in oriental designs or modifications of the best tapestries and brocades of about the Louis XIV. period. A visit to the upholstery department of Messrs. Arnold, Constable & Co. will give one an insight into the richness of the costly fabrics at present used for hangings in the houses of wealthy persons of taste. Among the materials employed are silk velours, broché silk velours, broché lampasades, and broché "tinsel" damask—the "tinsel" consisting of pure gold and silver threads worked into the goods. Some of the designs of the latter are really superb, one, especially beautiful, being of the period of Louis XIII. Another sumptuous fabric is of woven silk and gold lampasse, the design being antique Moorish—a literal copy from the walls of the Alhambra. In more moderate priced goods for curtains and portières there are silk tapestries and Florentine goods in admirable Indian, Persian, and Japanese designs, with unexceptionable colorings. For light draperies, nothing can exceed in beauty of texture and delicacy of tone the simple Madras and Crete goods which are now deservedly popular.

WHEN we consider that we have American merchants with the high degree of taste and special knowledge necessary for the furnishing of foreign workmen with the ideas for the production of such artistic work in embroidered dress goods as have lately been made in Paris, from home designs, for Messrs. James McCreery & Co., of New York, it must be regretted that we have to send abroad to have these ideas carried into effect. It will be long, however, before we shall be able to produce in this country such wondrous fabrics as those to which we refer. We shall attempt to describe some of them, although to do them justice were impossible. A marvel of delicacy in fabric, tint and embroidery are some flounces in pale lemon mousseline de soie, with finely-worked flowers produced by hand-loom. A cashmere robe, with stamped velvet inset, is richly embroidered by hand. A silk-embroidered black cashmere offers a delightful harmony of color, with lilac, green and old-gold prevailing. There are damassé velvets—some white, with their satin grounds and velvet flowers "coupés et frizes;" others with prune colored flowers on silver ground; others, again, in prune color and gold, and some of rare delicacy of tone in dark-gray on a ground of pearl-gray. Some beaded velvets are wonderfully rich. There is one in black, almost covered with a diaper design of black beads, with here and there effective markings of gold beads. Another of purple has flowers worked in beads of various colors, with the outlines designed by golden bands of narrow braid; and for trimming a vest, cuffs, and pockets there is, on a foundation of light-blue satin, a combination of flowers and figures worked in colored beads in a way that by night must produce a remarkable effect; and a costume that by gas-light must be more sparkling yet, is a white brocaded silk, figured all over with bead tassels of prismatic hues. There are superb woven silks with dead-gold or silver grounds, with a horse-chestnut design in delicate lilac, figurings in silver thread on white silk or satin, and many beautiful patterns of more serviceable character from quaint devices of long ago, to secure which many an old European palace and château must have been ransacked and put under contribution.

MESSRS. DE GRAAF & TAYLOR—who seem to have a peculiar talent for inventing new articles of furniture—have produced a chair to go into the recess of a window which, while, fully answering its legitimate purpose, looks like a lounge when seen from the street. They are also making a variety of pieces of odd shapes, to break up the monotonous formality of the regulation parlor furniture.

It is gratifying to learn of the increasing demand for carpets of the more artistic designs, and that they are steadily, if slowly, supplanting the old style patterns of bright-hued cabbage-like roses and other shaded flower monstrosities. Many, of course, still cling to the latter, failing to see the vulgarity of them, or the superiority, from an artistic standpoint, of the quiet-toned carpets of unobtrusive designs which most of the best manufacturers have given us of late. To those persons who are willing to have their tastes in such matters improved, we recommend a visit to the upholstery department of Arnold, Constable & Co., and the study of some carpets there made after designs by Southwell or Templeton, who evidently have perfect appreciation of the correct principles of color and design in flat decoration, and understand their application to carpet manufacture.

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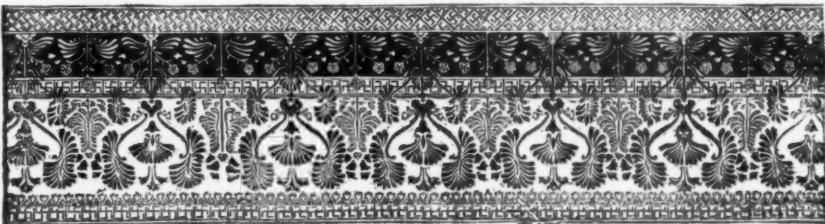
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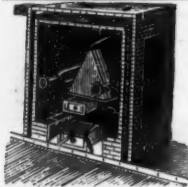
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